



WHY YOU SHOULD UPGRADE TO CLOUD STORAGE • 'LIGHT UP THE NIGHT' CONTEST RESULTS

August 2015 • Rs. 150
(Total 164 pages)

INSIDE
THE LEGENDARY 'S' PAUL'S QUEST
FOR FRAMES! LEADS HIM TO EXPLORE
SONY'S RANGE OF CAMERAS AND LENSES

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Sigma dp3 Quattro
Nikon COOLPIX P900
Tokina AT-X 11-20mm PRO DX

THE ART OF CAPTURING THE SURREAL

From stunning underwater frames to scenes from the
edge of living volcanoes to macabre, haunted places

GREAT MASTERS

Simon Marsden's journey
on documenting the occult

ON ASSIGNMENT

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Chronicling the architecture of
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EDITORIAL

**Dekhne ka
dus rupaiya.
Inme se kuch loge,
toh dekhne ka
keemat discount
mein doonga.**



A Private Photo Gallery with a Difference

A few weeks ago, I made an early morning trip to Mumbai's infamous *Chor Bazaar* with three rather incongruous goals. First, I wanted to get breakfast and a cup of chai at B. Merwan & Co., one of the oldest running Irani cafés in the city. Second, I desperately needed time alone from everything, to do some quiet hunting of frames, in the manner in which street photography ought to be practiced. And third, I was hoping to find something of value and strike an interesting deal.

The narrow, crowded alleys welcomed me. They bustled with almost every kind of human specimen. I was pleasantly aware of being one of them... anonymous, alone and on my own clock. That's when I chanced upon a tiny shop, hidden behind layers of food vendors, old furniture and broken stereo systems. What caught my attention was a pile of old, ornately embellished but worn out covers. They were unmistakably family photo albums, stacked on a plastic sheet on the floor, along with a lot of ancient textbooks on anatomy and medicine. An elderly, severe looking shopkeeper, with a long, exceptionally fine, white beard, sat on a folding metal chair, still and unmoving, just like his books. Despite his age, he looked fresh and new, in the midst of all his second-hand wares.

As I sifted through the albums, appreciating the burnished covers on some of them, he sized me up instantly (strange looking camera and all... the Sigma dp3 Quattro, on test in this issue). "*Dekhne ka dus rupaiya. Inme se kuch loge, toh dekhne ka keemat discount mein doonga.*" (10 Rupees for a look. If you buy any of them, I shall discount the price for looking.) It seemed fair enough. I asked him for half an hour. After watching me bend over the albums for ten minutes, he got up, and offered me his chair. After half an hour, he offered me a *cutting* of chai, which I was quite happy to accept. Finally, I ended up paying him Rs. 20 for an hour of browsing.

Some of the albums were damaged and mouldy, as though they were lying in water for a while. They offered me a glimpse into another time. The photos there were once loved and treasured. There were some wonderfully made family portraits. One album was dated 1945, and contained photographs printed on handmade emulsions. It made me wonder why these albums were abandoned at all. Beyond that, walking around, I enjoyed a veritable gallery of faces, spaces and experiences. I made a few good pictures too. Of all the photographic exhibitions and galleries I visited this year, this one easily stands out as the best. Money well spent!

K Madhavan Pillai

K Madhavan Pillai
editor@betterphotography.in



St. Andrew's Church in Lincolnshire, England

by Simon Marsden

What began as a childhood interest eventually became a lifelong pursuit. Simon Marsden holds the distinction of having photographed and documented almost 6000 of the world's most haunted places. He had attested to experiencing strange occurrences while shooting, some of which are visible in his photographs. In this case, notice the ominous eye in the sky!

To read more about the
fascinating journey of
Simon Marsden, *Great Masters*
—Turn to page 108

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Participate in online contests, share your best tips and techniques to get your work noticed. Follow these simple guidelines:

For Your Pictures, Reader's Gallery and Reader's Tip:

- Visit <http://betterphotography.in/contests> and register yourself on the website
- Participate in the relevant contests on the page. There will always be a contest open for you to take part in!
- For Reader's Gallery contests, make sure the images have been made using a cellphone
- For Reader's Tip and Your Pictures contests, include a 100-word note on how and why you shot the image
- Winners of all the contests get featured on our website and can be featured in the magazine too. They will also receive special prizes!

Send in a synopsis, with low-resolution images for viewing, to contribute articles to the following sections:

On Assignment, Step-by-Step, Photofeature, Tips & Tricks, Shooting Technique, History, Story Behind the Picture

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- To showcase your best photographs: entries@betterphotography.in
- To contribute articles and for questions on photography: editor@betterphotography.in
- For your suggestions, appreciation and criticism on the magazine: feedback@betterphotography.in

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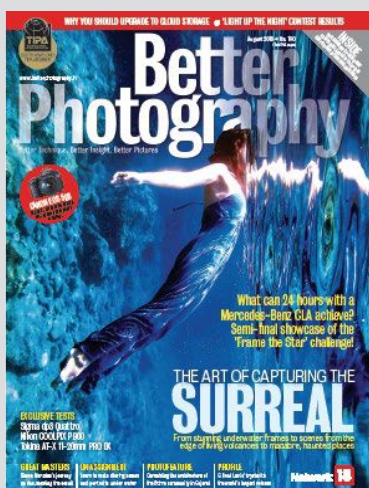
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Discover how science helps you in adding a creative touch to your photography through Sony's range of technologically advanced cameras.



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Send your suggestions, thoughts, and feedback letters to...
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 Every month, the 'Letter of the Month' will win a special gift from



"Cinema borrows a lot from the art of photography. It is nothing but an extension of moving images over time."



The Duality of Films & Images

I like to study cinema as an art form, and I particularly like films in which the frames seem like an image taken out a still camera.

Andrei Tarkovsky's *Solaris* (1972) had stunning cinematographic qualities. The psychology of the characters was portrayed by the frames themselves. Similarly, Stanley Kubrick's *2001: A Space Odyssey* (1968) was able to capture the conflict between man and machine, through its set design, usage of props and framing of sequences. Like photographs, the final edit of these films flow smoothly with all elements in place.

Cinema borrows a lot from photography. To simply define the art form, one can say that it is nothing but an extension of moving images over time. The connection between these two art forms is evident. In fact, many cinematographers and directors are practitioners of photography. I would like to see greater dialogue on this topic in **BP**, and amongst photographers in India, in general.
Azhar Ahmed, Bhopal, via email

Making Most of the Monsoons

I have always loved the rains. They are a constant reminder of the ever-changing atmosphere and the power of the natural forces that surround us. The skies can look daunting, the architecture seems surreal, lightning strikes, the birds take shelter, the streets become flooded and people run to seek shelter. It is the best time to make unusual images in usual places. So, instead of sipping tea in your home, go out and explore!

Ketan Bhakti, Bengaluru, via email

➔ **Stanley Kubrick's Great Masters in the March 2015 issue, delves into his short career as a photojournalist. This gave him a standing ground to become one of the greatest film directors.**

Photographic Lullabies

Music has been my companion and a temporary escape route from the daily hustle and bustle of city life. Over time, I have come to associate its beats and rhythms to the various movements around me. It is as if they are synchronised. And so, when I go out to shoot, I like to listen to certain songs which inspire me to follow a specific subject or a chain of thought.

One such song that comes to mind is *Kodachrome* by Simon and Garfunkel. Simon described how beautiful it is to photograph the 'greens of summer' which have 'nice bright colours'. I was also drawn to the lyrics, "Everything looks better in black and white," which emphasises the beauty of using film cameras.

Ajit Mayekar, Mumbai, via email

Is Making Images an Oxymoron?

I was very impressed with the July 2015 Editorial, *On the Infinitesimal, Fleeting and Momentary*, by K Madhavan Pillai. It made me feel that the process of shooting a photograph is an oxymoron. I would say it is simply difficult, as it is easy enough to release the shutter but a challenge to get everything right. Choosing the correct parameters out of various infinite moments that are spread all around us 'twirling in cyberspace', is a tough ask.

I admired the concept of happenstance which suggested that only one situation



➔ **The July 2015 editorial talked about several parameters which come together to make an image: time, relationships, found objects, frames, time, light, happenstance and expressions.**

Blurring Out the Caption

When two people see an image, they can come to different conclusions. It's all about perception. In the beginning, whenever I would look at photographs, I would always try to avoid viewing the captions. Gradually, I completely stopped reading them as I wanted to perceive what the photograph was trying to tell me, rather than what the photographer thought about it.

Even throughout the history of art, several artists believed in giving the audience the opportunity to interpret their work on their own accord. One of them was the famous painter and sculptor, Marcel Duchamp. He believed that what the audience thought about a piece of work was equally as important as the work itself. He had said, "It is

not only the artist who performs the creative act. The audience is equally as important as the artist. They add their own contribution to the work by understanding its inner qualifications."

I feel that contemporary photographers should embrace this line of thought. Nowadays, when people shoot photographs, they do not leave unexplained elements, thus not facilitating thought provoking discussions.

I think that photographers should come out with images which actually involve the readers, rather than considering them as mere spectators. After all, photography originated from art and borrows a lot of its aesthetics.

Shubhankar Sharma, Kanpur, via email



We believe that the joy of a family photo is in displaying it. To make your special memories stand out, this **Letter of the Month** wins a special Photo Frame from Red Moments!



"Some of the best times I spent at my grandmother's place was when we would experiment with the Polaroid."

is noticed out of thousand others that don't, when you make an image. For me, this is a concern as I feel that I miss frames every passing second. A brawl in front of a tavern, a smiling old man with a trumpet, construction workers climbing up an old brick wall, and a girl hiding her face in harsh sunlight, are a few examples. All this was because I lacked a camera to shoot these scenarios.

I would like to thank **BP** for educating its readers on these concepts, which I think are vital for making photographs.

Neha Gupta, Itanagar, via email

Childhood Reminiscence

It has been a while since I played with the treasures in my grandmother's old leather trunk. But then again, it has been years since I visited her at our old bungalow. I have the most vivid memories of my little brother and I pulling out photo albums and admiring the multitude of family photos.

Once in a while our grandmother would let us make pictures with her Polaroid. She was always very particular about her cameras. Our little fingers would fumble with the shutter release, and I always had a tough time holding it steady. And

no matter how bad the picture was, we would all rejoice when the print would slowly develop.

After reading the review *Tangible Memories*, in the July 2015 issue, I was overcome with nostalgia. I'm so glad I came across the review in the magazine. Up until then, I wasn't even aware that Fujifilm had come out with its own Instax series. Each print is so valuable! I would certainly fear to lose it. However, the feeling of obtaining an instant print is unmatched, and to me, it's the fondest memory.

Thoibi Sharma, Delhi, via email

➔ The review of the Fujifilm Instax Mini Series 'Tangible Memories', appeared in the July 2015 issue. It reminded Thoibi of fond childhood memories.



Better Photography

Our ever curious and passionate love affair with the camera will never cease. And so be it as Better Photography, India's first magazine completely devoted to the art and science of photography presents an expansive imagery like no other can. It is also the best-selling photography magazine in India and South Asia.

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SnapShots

WHAT'S NEW

Nikon's New Telephoto Prime Lenses

Nikon launched two new super telephoto lenses—the AF-S Nikkor 500mm f/4E FL ED VR and the AF-S Nikkor 600mm f/4E FL ED VR. They offer a maximum aperture of f/4 and a minimum focusing distance of 3.6m and 4.4m, respectively. The 500mm f/4 and the 600mm f/4 lens are priced at USD 10,299 (approx. Rs. 6,55,470) and USD 12,299 (approx. Rs.7,80,910) respectively.



Venus Laowa 15mm f/4 Wide-Angle 1:1 Macro Lens



Venus Optics has launched the world's widest macro lens for full-frame cameras—the Laowa 15mm f/4 Wide-Angle 1:1 Macro lens. It features a 110° angle of view and 1:1 macro ability. Other features include focal length of 15mm, minimum working distance of 0.47cm and minimum shooting distance of 12cm, along with manual focus. Priced at USD 479 (approx. Rs. 30,500), it is available for Canon EF, Nikon F, Sony Alpha, Sony FE and Pentax K mounts.

iBall Andi Avonte 5

The device features a 180° rotating 8MP camera, along with autofocus and a dual LED flash. Other features include a 5-inch display, 1.3GHz quad-core processor with 1GB RAM, and an in-built storage of 8GB (expandable to up to 32GB). It is priced at Rs. 5,999.

InFocus M530

The M530 features a 13MP rear and front-facing camera with a Sony Exmore sensor. While the rear camera comes with a dual colour LED flash, image stabilisation and f/1.8 aperture, the front-facing camera comes equipped with an LED flash, auto-focus, f/2.2 aperture and an 80° wide-viewing angle. Other features include scene detection, low light enhancement, Panorama and HDR. The phone will be available for Rs. 10,999.



Noted Photographer Charles Harbutt Passes Away

Charles Harbutt, former President of Magnum Photos, passed away on 29 June in his sleep. He was 79-years-old and had been suffering from emphysema.

Harbutt was a passionate documentary photographer who had a flair for creating powerful imagery, and often transformed traditional scenes into dreamlike metaphors.

He joined Magnum in 1963, and later left the agency in 1981 to co-found Archive Pictures. During his time at Magnum, Harbutt recruited a generation of influential photographers into the agency. He fostered careers of artists like Mary Ellen Mark, Alex

Webb, Jeff Jacobson, and several others. He was also a long-time teacher at Parsons New School of Design in New York, and even conducted regular workshops.

Harbutt will be remembered for pushing beyond the conventions of documentary photography defined by the likes of Henri Cartier-Bresson and W Eugene Smith. Even though his work was rooted in tradition, it was also deeply personal at the same time. His photographs were perceptive and at times enigmatic, frequently blurring the lines between documentation and art.



All photographs by Charles Harbutt

Magnum Nominates an Amazing Six New Members

Magnum Photos recently nominated six new photographers to its group—Matt Black, Carolyn Drake, Lorenzo Meloni, Richard Mosse, Max Pinckers and Newsha Tavakolian. The six nominees have already begun the process towards becoming permanent members of the agency.

In an interview with *Time* magazine, Martin Parr, the agency's President said, "The decision to add six nominees is an indication of the great faith we have in our future and

our desire to find the best new talent that can contribute to the future of Magnum."



Image Source: Magnum Photos



Trust that little voice in your head that says, 'Wouldn't it be interesting if....,' and then do it.



DUANE MICHALS (1932)

Duane Michals is considered as one of the greatest photographic innovators of the last century. He is widely known for his work with series, multiple exposures, and the inclusion of text along with his photographs. In the 1960's he worked as a freelance fashion photographer and portraitist. His artistic photo sequences address philosophical and literary ideas about gender, sexuality, and death. His non-commercial photographs have been widely exhibited in museums and galleries throughout Europe and the United States.



WHAT'S NEW

Xolo Black

The Xolo Black features a dual rear camera setup—a 13MP and a 2MP camera. The two cameras work in tandem for faster autofocus, which is claimed to be at 0.15 seconds. The front-facing camera has a 5MP sensor, a wide angle lens and flash. The phone is priced at Rs. 12,999.



The Elephone G7



The phone comes equipped with a 13MP rear camera with dual LED flash and an 8MP front-facing camera. It also features a 5.5-inch HD screen, 1.4GHz octa-core processor, 1GB RAM and 8GB internal memory (expandable to up to 64GB). The phone retails for Rs. 8,888.

Samsung 850Evo and 850 Pro SSDs

Samsung has launched the 850 Evo and the 850 Pro solid-state drives (SSDs) in 2TB capacities.

Both use the SATA 3.0 interface and are enclosed within a 2.5-inch aluminium enclosure.

The 850 Evo has a read speed of 540MB/s and write speed of 520MB/s. On the other hand, the 850 Pro has a slightly higher read speed of 550MB/s and a write speed of 520MB/s.



Gionee Elife E8

The E8 features a 1/2.3-inch sensor with a 24MP rear camera, and can produce images up to 120MP. Other key features include an 8MP front-facing camera, optical image stabilisation and 4K video recording. The phone also possesses a 2Ghz octacore processor and 3GB RAM.

Manfrotto Xpro Ballhead

Manfrotto has launched the Xpro Ballhead to its range of 190 and 055 tripods. It features a triple locking system and consists of three wedges to lock the sphere in position. Its magnesium alloy body allows it to weigh in at just 500g, and can withstand loads of up to 10kgs. Depending on the colour, the ballhead is priced at USD 149 (approx. Rs.9530) and USD 199 (approx. Rs.12,710).



Manfrotto Digital Director

The Digital Director, a device that connects your camera and iPad to help manage the photo and video workflow, has been introduced by Manfrotto. It works with Canon and Nikon DSLRs, along with the iPad Air and Air 2. It also features the Digital Director App, which provides an interface between the iPad and the camera. The Digital Director's main functions include modifying DSLR settings in real time, quick smart-check and post-production options.

London Gets a Peek into India's Photographic History

Some of India's very first photographs, a few dating back to 1855, were showcased at Cork Street in London, from 8 June-10 July. The exhibition titled *The New Medium: Photography in India 1855-1930*, was organised by Prahlad Bubbar, an avid collector of Indian and Islamic art.

The images offered a view of the birth and rise of photography as an eminent art form in India. It consisted of 25 photographs, and each image reflected a distinct and crucial moment in Indian photographic history.



Dr John Murray



Raja Deen Dayal

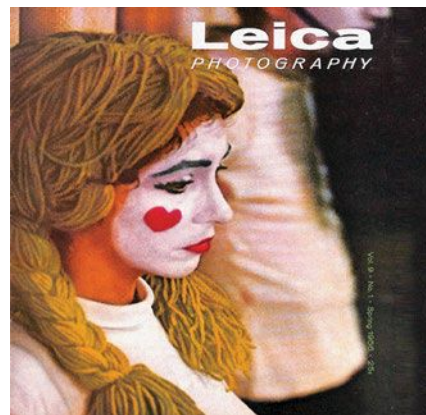
For instance, a photo shot by Dr John Murray shows a pyramid of cannonballs assembled in front of the Pearl Mosque in Agra. It shows the colonial dominance that existed in India at the time.

Bubbar's extensive knowledge in art history has helped to provide context to the entire series. They display the beginnings of an artistic and technological revolution within a culture that was, at the time, evolving rapidly.

Free Online Access to Leica's Popular *LFI* Magazine

Thanks to photography enthusiast Daniel Neal's personal collection, a large number of *Leica Fotografie International* (LFI) magazines are available online for public viewing. The magazines have been digitally uploaded to Google Drive along with complete OCR scans. This will allow people to search through the text in any issue.

Neal has also assembled a fully annotated index which can people to swiftly identify uploaded issues dating back to 1949. However, the collection does not comprise of every published issue. You can access this treasure trove at www.leicaphotographyarchive.com.



Gear Up for the 2015 Delhi Photo Festival

The third edition of the Delhi Photo Festival will be held from 30 October-8 November, at the Indira Gandhi National Centre for the Arts in New Delhi.

While the primary events and exhibitions will be held at one central location, several leading art institutions and galleries will affiliate themselves with the festival in the form of Partner Galleries. This year, the exhibit will be based on the theme *Aspire*.

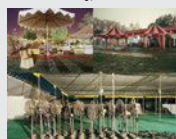
An initiative by the Nazari Foundation, the annual festival aims at sharing new work, and giving voice to young collectives. Along with popularising the art, it hopes to create an interaction between photography enthusiasts and practitioners. The festival also promises to be filled with engaging talks from some of the leading personalities from the field. For more details about the events visit www.delhiphotofestival.com

EVENTS

25 June–14 August

After Party

Photoink Gallery, New Delhi



Dhruv Malhotra

The *After Party* series deals with the transformation of spaces. It marks the end of photographer Dhruv Malhotra's trilogy, which began with his *Noida Soliloquy* series and was followed by *Sleepers* work.

1–31 July

Spirit of Delhi



Tushar Kanti

Delhi O Delhi, New Delhi
Tushar Kanti's exhibition showcases the true essence and allure of Delhi. The photographs capture the fleeting yet charming moments from the bustling city.

26 July–6 August

Kindred Nations: The United States and India, 1783–1949



Dakshina Chitra, Chennai

The exhibition is curated with the support of the United States Embassy in New Delhi. It will showcase historical photographs and the stories of the extraordinary people who feature in them. The images convey the different forms of Indo-US interactions across numerous domains.

1 August

Master Class Workshop

Canon India, Gurgaon

The workshop is organised by Canon. The session will cover topics such as composing for interior and exterior shots, distortion free shooting, capturing interesting details in a frame, and more. For more details visit edge.canon.co.in

PRO TALK

Focus Range is the range within which a camera is able to focus on the selected subject.

Noted B&W Photographer Rondal Partridge Passes Away

Rondal Partridge passed away at his home in California, on 19 June. The well-known B&W photographer was the son of renowned photographer Imogen Cunningham, who introduced him to the art form at the age of five.

Growing up, Partridge was surrounded by photography extraordinaires like Dorothea Lange and Ansel Adams, who had a large influence on his work. However, throughout his career, Partridge was quite mute about his association with them. Instead, he focused on the learning aspect. He assisted Lange on her excursions to document the effects of the Great Depression, and Adams on his trips to Yosemite National Park in California.

With the help of this learning he explored other approaches of shooting landscapes and documenting important issues. He was very interested in recording the effects of human encroachment on the environment, a theme that was central to his work.

Partridge cared very little about fame and recognition—"I don't want the money. I don't need the fame. I don't need the admiration. I'd like all of those things, but I don't need them. What I get from photographing is learning. I have spent my life learning by looking through a lens."



Rondal Partridge

CALL FOR ENTRIES



➔ **Albert Bonfills** won the 2014 WYNG Masters Award based on the theme *Waste*. Participate in this year's theme *Identity*, and you could win over Rs. 20 lakhs.

WYNG Masters Award

The Competition: Only photographs shot or related to the city of Hong Kong are invited for submission.

Theme: Identity

Prizes: The winner will be awarded 2,50,000 HKD (approx. Rs. 20,49,000).

Website: www.wyngmastersaward.hk

Deadline: 15 September

Travel Photographer of the Year 2015

The Competition: The contest focuses on showcasing travel photography across the globe.

Categories: Three Portfolio, Three One Shot, Smart Shot, New Talent, HD Video, Young Travel Photographer of the Year and Travel Photographer of the Year

Prizes: The overall winner will receive 2500 pounds (approx. 2,45,000).

Entry Fees: 15 euros (approx. Rs. 1470) for the Portfolio, New Talent and HD Video categories, 7 pounds (approx. Rs. 540) for the One Shot and Smart Shot categories.

Website: www.tpoty.com

Deadline: 1 October

Smithsonian Annual Photo Contest 2015

The Competition: The *Smithsonian Magazine* is inviting submissions from across the globe to participate.

Categories: Natural World, Travel, People, the American Experience, Altered Images, Mobile, Reader's Choice and Sustainable Travel.

Prizes: The grand prize winner will receive USD 2500 (approx. Rs. 1,59,000).

Website: www.smithsonianmag.com/photocontest

Deadline: 30 November

Pink Lady Food Photographer of the Year

The Competition: The Pink Lady Food Photographer of the Year 2016 aims to promote food photography.

Categories: Pink Lady Apple a Day, Errazuriz Wine Photographer of the Year, Food Bloggers, Unearthed Food in Film, Production Paradise Food off the Press, Food for Celebration, Food for the Family and others.

Prizes: The overall winner will receive 5000 pounds (approx. Rs. 4,89,780) along with the title of Pink Lady Food Photographer of the Year 2016.

Entry Fees: Entries are free for participants under 18 years of age. For adults, the fee is 25 pounds (approx. Rs. 2449) for up to 5 entries, and 5 pounds (approx. Rs. 490) for each additional entry.

Website: www.pinkladyfoodphotographeroftheyear.com

Deadline: 7 February, 2016

1 August

Fundamentals of Photography

Monal Tower, Guwahati

The workshop will be conducted by photographer Dheeraj Paul, and is organised by the Sony Alpha Community. The session will cover topics such as navigation control, understanding focal length and camera care. For more information, visit alphacomunity.sony.co.in

2 August

Magic of Slow Shutter

Charminar, Hyderabad

DCP Expeditions is organising an experiential workshop. The participants will be guided, and will have the opportunity to photograph on their own. Visit dcpexpeditions.com for more information.

9 August

Digital Processing Workshop

Hotel Parle International, Mumbai



The workshop led by Phillip Ross, aims to demystify the complex world of postprocessing. The session will predominantly focus on using Adobe Lightroom, and will help participants to learn how to enhance images to match their vision. Visit toehold.in for more information.

13 August–20 September

Fabien Charvau—Solo Exhibition

Chatterjee and Lal, Mumbai



Fabien Charvau's new solo exhibition consists of three distinct projects—*Thousand Kisses Deep* is a series that deals with intimacy in India, *Being Seen Trying* incorporates video installations of people in prayer and *Send Some Candid*, where he extracted images from the net, posted by men who photograph women covertly.

PRO TALK

Black Point is the tonal level of an image where black starts providing important image information. It is usually measured by using a histogram. In context of tonality, the black point occurs just below the shadow values.

Russia Makes a Stand Against Selfies

Russia recently launched a new public safety campaign, warning citizens about the dangers of making selfies in various situations. The Safe Selfies campaign was started after a number of deaths and injuries in the recent past, which have been directly related to careless selfie-taking.

The Russian police have reported up to 10 deaths and about a 100 injuries that have occurred in the country so far this year, all of which are related to people shooting selfies.

The campaign aims to make young people more aware of the risks involved in making images of this kind. The seemingly



humorous caution boards depict various situations that should be avoided when photographing yourself.

Imagecraft to Conduct Photo & Video Expo 2015

Imagecraft, the popular photography and videography expo in eastern India, will be held from 16-18 August, at the Netaji Indoor Stadium in Kolkata.

Last year, the expo received over 27,000 visitors in a span of just three days.

Shankar Das, the Managing Director of Imagecraft, is optimistic about this year's turnout. Through this venture, Shankar hopes to bring the eastern part of India on an equal foothold with the rest of the country.

THE MONTH THAT WAS

Metaphysical Aesthetics of Photography

On 2 July, French photographer Pierre Poulaine launched his latest book, the *Metaphysical Aesthetics of Photography*, at the Indian Express Gallery in Nariman Point. Once a taxi driver on the streets of Paris, he treads on the path of understanding philosophy through his camera's lens. The book launch was followed by a conversation with photographer Amit Madheshiya.

Along with Alliance Française de Bombay, renowned photographer Indranil Mukherjee conducted a workshop on photojournalism.

LED and Lighting Workshop

Held from 10-12 July at the Bombay Exhibition Centre in Mumbai, the workshop focused on

demonstrating the potential of the LED lighting industry and the advancement in lighting technology with improvements in designs, over the years. Leading LED manufacturers were present at the event, and showcased their products to attendees.

Photowalk—Potter's Town

The photowalk was organised by Light Art Academy on 12 July in Bengaluru. Tips on exposure compensation and metering modes were discussed with the participants. Later, they were taken on a photo walk to Pottery Town, a place known for its street pottery vendors.

Seawoods Lake—DCP Weekend Photowalk

The photowalk was led by wildlife photographer and nature enthusiast Sangram Govardhaneon. It took place on 12 July at the Seawoods Lake in Navi Mumbai. The area provided good opportunities for participants to make macro, landscape and wildlife photographs.

Monsoon Project: Photojournalism

On 18 July, Alliance Française de Bombay held a photojournalism workshop called *Monsoon Project*. The workshop was conducted by renowned photographer Indranil Mukherjee. At the event, he introduced participants to different techniques related to composition, lighting and choosing the right angles.



INDUSTRY VOICE

“Although India is a swiftly growing market, it has a long way to go.”



Kazuo Ninomiya
Managing Director,
Nikon India

Innovation and technological expertise is the bases of our strategy. This has aided Nikon in creating products that cater to the needs of the consumers, and achieve leadership positions in all the segments.

There are few differences between the Indian and Singaporean markets. Both countries are technologically advanced. But in terms of market penetration, India offers greater opportunity, considering the number of households in the country, and the increasing purchasing power of its people.

Our approach in the Indian market will remain similar to our strategy in Singapore. Nikon as a brand aims at creating the most innovative and technologically advanced products for our customers. We will also sustain the momentum around direct consumer engagement through advanced workshops, photo-seminars, photowalks and DSLR tutorials, under the Nikon School initiative.

While mirrorless cameras are popular in foreign markets, the concept is still at a nascent stage in India, as they are gradually opening up to the idea of purchasing lightweight cameras. Our Nikon 1 series has some exceptional offerings in this category—the stylish and compact Nikon 1 J4, the fast and lightweight Nikon 1 V3 and the waterproof and shockproof Nikon 1 AW1 for excellent image quality and photographic experience. We have also developed separate display areas where consumers can witness the waterproof capabilities of Nikon 1 AW1, as the cameras are kept inside water for display.

—As told to Tanvi Dhulia

Photographer Captures the Ultimate Self-Portrait

Photographer Shane Black captured a breathtaking view of himself near the rim of the Mauna Kea summit in Hawaii. The image also featured a second volcano in the background, alongside the Milky Way, the moon, Mars, Saturn and Neptune as well.

The stunning image required Shane to patch together 23 individual frames, each

one being a 15-second exposure. “Adding a human figure into a photo really helps to show the scale of the scene and it also gives the viewer a sense of being there for themselves, as that person,” he mentioned in an interview with the *The Huffington Post*. “It reminds me of how small I am, and this photo depicts that very well,” he added.



Shane Black

Instagram's New Update Doles Out High Res Images

Instagram is now offering its users the ability to upload and view high resolution photographs at 1080 x 1080 pixels, an upgrade from their previous 640 x 640 pixels. It added that the change will improve the quality of image while having minimal impact on file size and data usage.

The announcement came in when the company's Co-founder Mike Krieger

tweeted, “We’re rolling out 1080 x 1080 uploads for Instagram on iOS and Android. Let me know if your feed looks a bit sharper today.” The update is slowly but surely rolling out to iOS and Android devices.

The update is a welcome change as today cellphones don't just come equipped with bigger screens, but the faster data speeds eases the viewing of high resolution images.

BOOK REVIEW

Title: Walker Evans
Authors: Maria Morris
Hambourg, Jeff L.
Rosenheim, Douglas
Eklund, Mia Finerman
ISBN: 978-069119656
Publisher: Princeton
University Press
Price: Rs. 3218

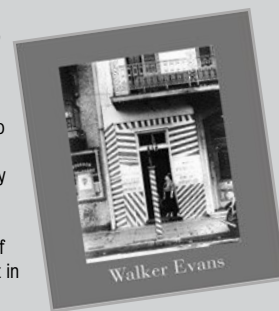
Deconstructing a Legend's Escapades

When one talks about those who photographed the social milieu of the Great Depression era in the 1920s, the legendary Walker Evans is one name that comes to mind.

The book features six carefully constructed essays with concise analysis of his scanned images, which were made from several hundred previously unknown negatives. The authors of the book provide an insightful deconstruction of the legend's journey. Ranging from Evans' own forms of self-documentation, to his wide exploration of social issues existing within rural landscapes stretched across several American states, the book is not just a visual treat, but is a great source of learning as well. It also includes an essay which features prints that were made using a Polaroid SX-70 camera, in his last days.

In one particular essay titled “*The Cruel Radiance of What Is*”: *Walker Evans and the South*, there were several references to letters, notes and diary entries penned down by the photographer himself. In one of the letters addressed to his German comrade Hanns Skolle, he described the southern lifestyle prevalent in the United States during that time period. He even mentioned a quote he had overheard from an African-American, “If money could buy religion, the rich would live and the poor would die.” This statement summed up the desperation of the times, which were brutal yet inevitable.

The book is an articulate publication which gives an insight into Evans' images. For readers interested in looking at the photographer's journey, and understanding the social paradigms of his time, the book is a must-read.



— Written by Rahul Sharma

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**Better
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INNER CIRCLE WORKSHOP

In partnership with

Canon

Canon, the leading global manufacturer of optical and imaging devices will showcase its cameras and lenses. Their pro-DV camera division will also be represented in the workshop. Moreover, some interesting videos related to the manufacturing process of their cameras and lenses will be shown.

The Inner Circle is coming to your city!**Loot out in future issues of Better Photography for dates and venues of forthcoming workshops.****Register NOW at <http://betterphotography.in/workshop-registration/>**

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Lucknow | Ludhiana | Rajkot | Surat | Udaipur | Vadodara**

For registration and more details contact**Nitin +91 9920401226 | nitin.kunjir@network18publishing.com****Pravin +91 9029199419 | pravin.sharma@network18publishing.com****Log on to****www.betterphotography.in**



Indore: Hemshankar Pandey, well known photographer, addresses the audience



Kolhapur: Sana ur Rehman, Pro DV evangelist for Canon, demonstrates a product



Kolhapur: K Madhavan Pillai, Chief Editor, Better Photography, flags off the workshop



Kolkata: Gaurav Markan, Pro DV specialist, Canon, responds to an extensive Q&A



Nagpur: An association member felicitates mentors and partners at the workshop



Nashik: Product spaces outside the immediate workshop area teeming with crowds



Pune: An attentive, packed audience remain absorbed in the various talks and demos



Raipur: Milind Ketkar, well known wedding photographer, shares his life learnings

Creative Commons Launches Android App

The List, a Creative Commons photography app, connects the users and the creators so that open license imagery can be made and shared optimally. The app allows you to create a list of images you want, or submit photos to help a person or group who created a list.

After submitting a request on the app, members will receive a notification, and will be able to help with the desired image. Anyone can use the photograph as long as they credit the photographer. The app is currently in the state of public beta and is available for use from GitHub.

Konica Minolta's D&B SME Knowledge Series

Held in Mumbai in July, the talk covered government schemes for SMEs, technology adoption and its benefits, green efficiency etc. Also discussed were the advantages of multi-functional peripherals (MFPs) to benefit SMEs.

LOOK WHO'S SHOOTING



Chandan Gomes was the youngest recipient of the India Habitat Centre's Photography Fellowship, and was also the first Indian photographer to win the Foto Visura Spotlight Grant. He currently teaches at the Sri Aurobindo Centre for Arts & Communications in New Delhi.

The Unsung Saga of the Common Man

Chandan Gomes' *The Elegy for the Unsung Cubicle* is an exploration of spaces inhabited by the common man, who makes up the great faceless tide of the Indian middle class. His aim was not to glorify or celebrate the wrinkles on these people's faces, but to capture the beauty that only simplicity can provide in uncomplicated and unnoticed ways.

In the essay, he has consciously avoided using the subject's faces, so as to be able to talk about them with the help of everyday objects. "I saw the photograph, I made it and moved on," he mentions.

Anything from cheap imitation jewellery or a faded rubber band, to chipped walls and photo frames,

decorate the common and undiscovered lives of these people. "Facelessness is pivotal to my project because it highlights the apathy of our times that engulfs the individuality of a middle class man. And at this juncture, what speaks for the women and men are these little details stashed away in private dull corners," he says.

In April, as a part of the Metro Initiative, Chandan was invited to display a selection of his images at the Jor Bagh Metro Station in New Delhi. The photo essay was on display till July.

— Written by Naimish Keswani



"I have only begun to scratch the surface with the photos I present. The challenge lies in being able to aptly articulate the emotional intricacies that converge in seemingly lifeless objects."

➔ Chandan explains that the middle class lifestyle needs to be acknowledged in the humdrum of high art, intellectual frenzies and spiritual pursuits.

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Aditya Arya

The Beauty of Imperfect Images

After decades of being in advertising photography, one tends to accumulate a lot of serious photography baggage. Over 35 years, I have shot products, interiors, food, industrial locations, humongous sets, large scale productions... you name it! My world, the world of analog photography was static and impeccable—a world of perfect images. We were born into this world...here we did not possess zoom lenses. We worked with block lenses, and developed the ability of seeing the scene and previsualising the exact frame.

Over the years, I have indulged in a lot of personal projects where I experiment freely, just to get away from the organised world of advertising photography. For me, it is one of the most important and satisfying aspects of photography. Here, the art of seeing is accompanied by the art of previsualising. This reminds me of a quote by Alfred Stieglitz, "In photography, there is a reality so subtle that it becomes more real than reality." I am referring to the ability where an artist creates and shoots the image in his mind, much before he captures it through the lens. In fact, it is surprising to see such planning and perfection in the categories of event and candid photography, which, in my opinion, are amongst the most popular genres today.

My favourite pastime nowadays, is to shoot with a compact camera without looking through the viewfinder. This way, I am able to shoot while talking, drinking and walking. I literally shoot from the hip, without looking through the viewfinder. Thus, I end up creating imperfect frames, allowing me to get


away from the world of the perfect ones that I usually inhabit. Working with interiors and location photography required me to develop the art of working with several flashguns together and with many external sources of light. This led to an understanding of how to mix and match light sources effectively. This adds to being able to understand what this imperfect frame that I pursue will ultimately look like.

"To me, photography is the simultaneous recognition in a fraction of a second of the significance of an event."

—Henri Cartier-Bresson

Events are all about spontaneity and celebrations...

I love to bring in the element of movement to these frames. These images are alive. They are timeless, and never fail to bring a smile to the face of a viewer. Making these images may seem easy but it's all about understanding the mood of the place and bringing it out. There is beauty in shooting images without lifting the camera to your eye, and not creating a barrier forewarning your subject. This kind of candid photography involves developing a special skill in understanding human behavior and preempting situations and actions. It requires the ability to flow with the unplanned events as they unfold. Besides the technical aspects, previsualising the aesthetics is extremely important.

The secret of this kind of work lies in the unobtrusive nature of the camera gear, and the coordination of your techniques, aesthetics and understanding of nuances of human nature. 

25



Aditya Arya

Aditya Arya, besides actively pursuing his professional advertising and commercial assignments, divides his time between the India Photo Archive Foundation and the only photography and camera museum in India. It has more than 1000 cameras and other equipments tracing the history of photography from the 1870s.

The Master of Vision

S Paul is more than a celebrated legend in the world of photography. Discover the master's ever-evolving way of seeing.

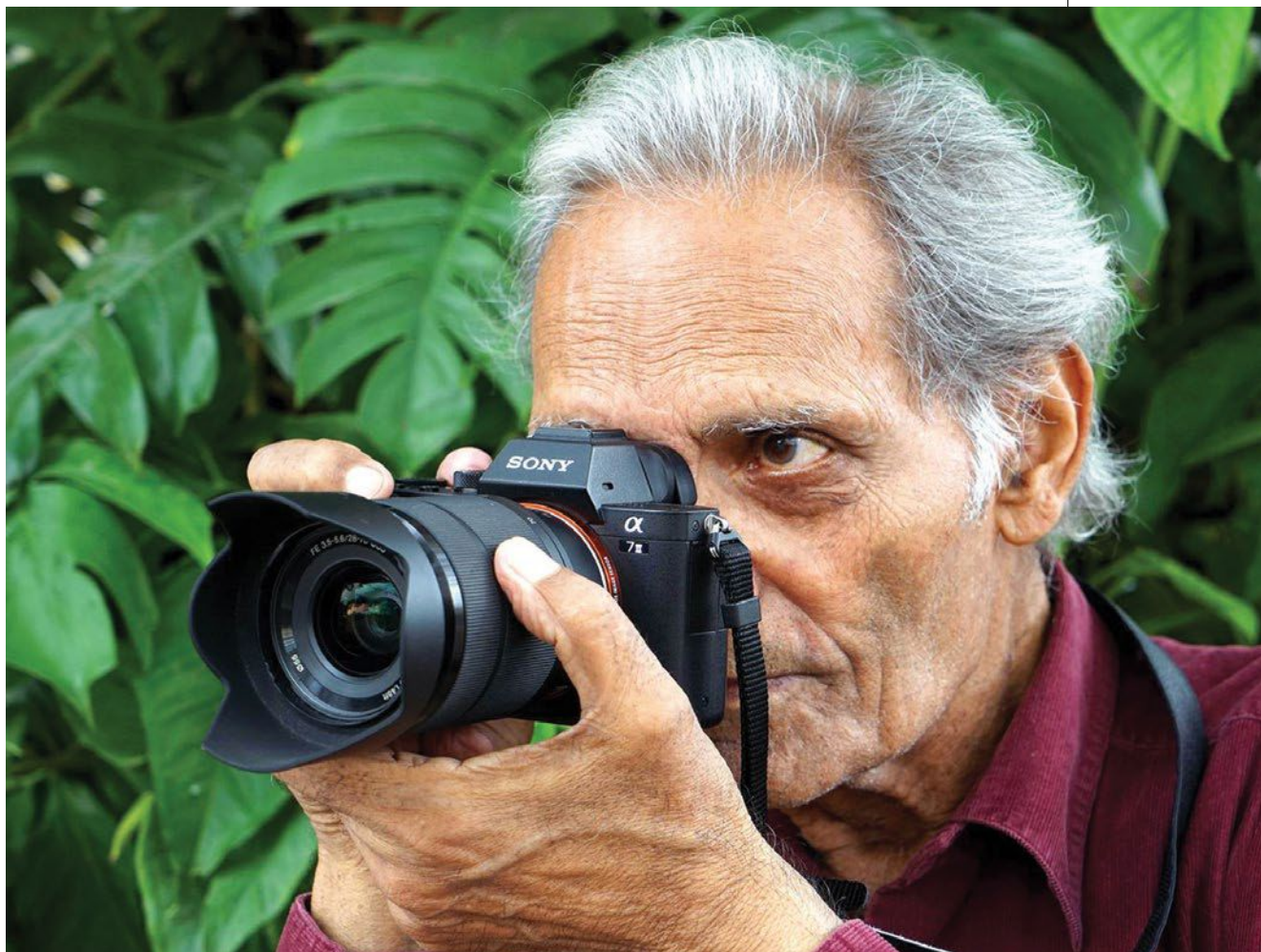
There is a transcendental quality to S Paul's entire career as a photographer, and you see it in the little things. The legend has been making photographs for decades, and yet, you cannot peg him as a certain type of photographer. He has explored several genres like street, fashion, photojournalism, landscapes and portraits. Even to this day, S Paul is an

explorer—constantly experimenting with forms and ideas on photography.

On Technique

S Paul once said, “Good technique is your vocabulary—without it, you simply cannot express yourself.” The photographer, himself, is in the constant practice of it, which is clearly seen in his diaspora of work.

▶ **The legendary S Paul, using the Sony Alpha a7 II.**





S Paul is constantly transcending boundaries, and the Sony Alpha 77 II helps him experiment.
Exposure: f/7.1, 1/160sec, at ISO 250





The Sony Alpha 6000's 0.06sec AF speed and 179 AF tracking points makes the perfect companion to S Paul's well-honed observational abilities. Exposure: f/5, 1/1000sec, at ISO 100



⦿ What you see on the screen is what you get, with the Sony Alpha 6000. The Bionz X processing ensures better quality images. Exposure: f/5.6, 1/125sec, at ISO 640

Ironically, what got him interested in photography was motion pictures. In his younger years, he would often wonder, "Instead of using so many frames, why not tell the story in one single frame?" Despite a full-time job, he would read as many books on photography he could find to understand and strengthen his own concepts of technique. Soon, he picked up a camera, and the rest, as they say is history.

Patience and Perseverance

"You should have a tremendous amount of patience if you want to create an impactful image through the camera. Every image must be planned," said S Paul. This philosophy is very evident in his photographs. No moment is rushed... he takes his time in observing the scene and his instincts are so tuned that he knows exactly when to release the shutter. In the digital era, where we



are all guilty of shooting and deleting multiple images of the same scene, there is a lot to learn from the legend on how to slow down, take a deep breath and let the moment unfold.

Accolades Galore

S Paul's list of achievements is endless. With his very first camera and roll of film, he made 12 experimental self-portraits. Not long after, he submitted a few of his

images of landscapes and people to three of UK's most renowned photography magazines—*Miniature Camera*, *Miniature Camera World* and *Amateur Photographer*. Not surprisingly, all three magazines printed his photographs, a first for any Indian photographer to achieve.

He was also the first Indian photographer to be profiled by *The British Journal of Photography Annual* in 1967.

In 1971, he became the first Indian to win ▶

Ⓢ S Paul is a master portraitist, and is renowned for his humanistic touch. The Sony Alpha 6000 has the same gapless on-chip lens structure as the Alpha 7, assuring the ultimate image quality and light sensitivity. Exposure: f/6.3, 1/320sec, at ISO 2000



32

➤ **Composition, angle and the use of spatial judgement forms a powerful interplay. The Sony RX1R makes the ideal tool for this.**
Exposure: f/5.6, 1/80sec, at ISO 100

the Nikon International Photo Contest. His photographs have also been featured in the book *The World's Greatest Black and White Photography*. In 2004, *B&W Magazine US* nicknamed him 'The Henri Cartier-Bresson of India'. His humanitarian and empathic photographs are testament

to his understanding of the human condition. His work is non-judgmental—it is simply a reflection of who we are. "If the camera is in the hands of an honest photographer, the power of photography to reflect reality is endless," said the maestro in an interview.



"Missing a picture is none of my business. If I do miss, I punish myself."

➤ **An endless fascination for all kind of subjects characterises S Paul's journey. The Sony RX10 proves to be a constant, versatile companion, with features useful for almost every subject.**
Exposure: f/2.8, 1/50sec, at ISO 100

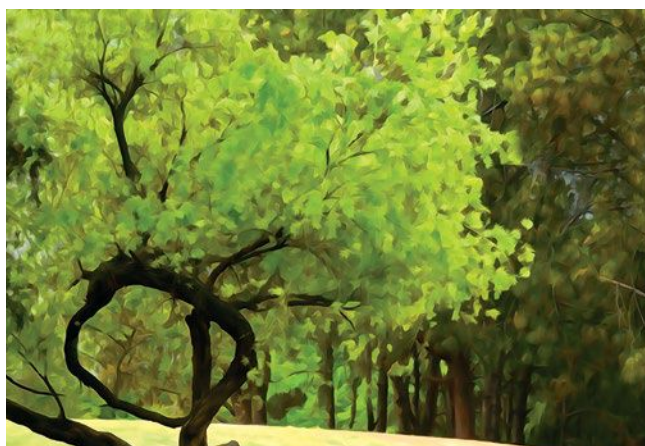
“I dedicate time to understand my gear and then try to surpass what it can actually do.”

Live and Learn

The octogenarian is still making photographs, without the slightest drop in enthusiasm or energy. If there is anything that comes close to his constant search for frames, it is his fondness to experiment with and master new gear, and to discover new ways of seeing. Over the past decade, he has bought and used over a hundred cameras from various manufacturers.

Recently, he has picked up the Sony range of cameras to make images. The cameras from the company are proven powerhouse performers, and S Paul has gradually shifted to using them to capture his masterpieces.

“I particularly enjoy shooting with the Sony Alpha 6000 mirrorless interchangeable lens camera. The camera is an amazing performer for something half the size and weight of conventional DSLRs. Plus, the easy and intuitive controls make it convenient for me when I am shooting. The in-camera apps also allow me to look



at image-making in a totally different way,” he said. “I practice photography like anyone practices music,” he said. “Skipping a day in music is equal to being six days behind. I apply the same principle to photography.”

There is a lot to learn from the maestro. One can certainly aim to practice his philosophies with the right dedication and interest. Perhaps the universal sign that S Paul was meant to be a photographer is that his birth date is 19 August, which also happens to be World Photography Day. “I was made for photography,” he said. **BP**

➤ Capturing the unique and unseen in subjects that are in plain sight is the hallmark of S Paul’s mastery over his craft. The various creative capabilities of the Sony RX10 translates and captures this beautifully well.
Exposure: f/2.8, 1/500sec, at ISO 200

➤ A master fine art photographer, S Paul brings out the essence of a place with his vision. The Sony Alpha 7 II is perfect for such intricate, detailed scenes.
Exposure: f/5.6, 1/200sec, at ISO 640



GearGuide

HOW WE TEST

Product Categorisation

We first segregate products into categories for the purpose of equitability in testing. The DSLR is divided into entry-level, semi-professional and professional categories. For compacts, we distinguish between advanced and basic compact cameras. Similarly, we also test consumer and pro lenses, flashguns, printers, and other photographic accessories and gear.

The Process

We primarily test for features, performance, build, ergonomics, warranty and support. While this remains constant, the weightage we give to these parameter differs from category to category, because different types of consumers have diverse expectations from products.

Final Ratings

Under each main parameter, we list out hundreds of individual variables (for eg. colour accuracy for individual colours in different lighting, individual features, dynamic range, center-to-edge definition, light falloff, etc) against which we either give points or simply mark 'yes' or 'no'. Thus, we arrive at a score for that parameter, and then, the final score, denoted as a percentage. Additionally, based on the current pricing of a product, a star rating for 'Value for Money' is considered. Value for Money does not affect the final percentage, because prices for products change constantly.

Our Seals of Approval

Any product that scores 80% or higher in individual tests gets 'BP Recommended'—a seal of approval from our team. In comparison tests, we also tag products as 'BP Best Performer' and 'BP Best Value for Money'.

BP Excellence Awards

At the end of the calendar year, the highest rated products in each category automatically win the Better Photography Excellence Award. This is Better Photography's recognition of the very best products launched in the course of the year, and the companies that made them.



Canon EOS 5DS

A Significant Breakthrough

Shridhar Kunte tests the new 50.6MP Canon 5DS to find out whether the three-year gap for a megapixel leading DSLR by Canon is worth the wait.

Until very recently, Canon was adopting a rather conservative approach in terms of megapixel counts for full frame or APS-C DSLR cameras. While they may have had their rationale, and with no competing high resolution cameras from Canon in sight over the last three years, many previous users of Canon, who desired high pixel counts, had shifted their loyalties to Nikon. At Better Photography, even as we watched the tides turn between the 'big two' in the last decade, based entirely on technology and features, it remains an odd bit of trivia to know that Canon had announced an APS-H (29.2 x 20.2mm) CMOS sensor with a whopping 120MP resolution, back in mid-2010.

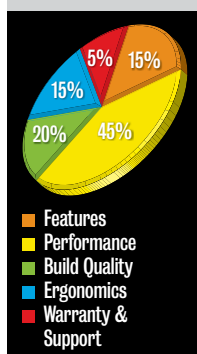
Now it seems that Canon intends to do a big turn-around by introducing two new 50.6MP DSLRs. The EOS 5DS R has a cancelled optical low pass filter to maximise pixel level sharpness (but which can cause moiré). The EOS 5DS, on test this issue, is essentially the same camera, with a fully effective low pass filter over the sensor.

Features

For 5D series, Canon has borrowed some advanced features from the APS-C DSLR, EOS 7D MK II and from their flagship model, EOS 1D X. The newly developed full-frame 50.6 megapixel CMOS sensor is driven by dual DIGIC 6 processors, to share the burden of the large volume of data generated. The new design of the sensor involves gapless micro lenses that have been moved closer to the photodiodes, ensuring greater light gathering and an improved signal to noise ratio for cleaner high ISO performance.

The ISO range is from 100-6400 in 1/3-stop or 1 stop increments. Further, it can be expanded to include L: ISO 50 and H: ISO 12800 (the native, unexpanded range of the EOS 5D Mark III). The AF system is the same as that of the EOS-1D X series, with 61-point wide-area autofocus system, which includes a separate processor to handle AF calculations. Of these 61 points, 41 are cross-type and five are dual cross-type points, to help with focus accuracy and consistency.

WEIGHTAGE OF PARAMETERS



TEST
Sigma dp3 Quattro
A perfect marriage of
lens and sensor
42



TEST
Nikon P900
The superzoom compact
we were waiting for?
44



TEST
**Tokina AT-XAF
10-17mm f/3.5-4.5**
One of a kind, improved
48



WHAT'S IN THE BOX

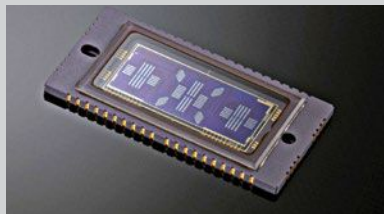
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- Eyecup Eg
- Camera Cover
- IFC-200U USB Interface Cable
- Wide Neck Strap EW-EOS5DMKIII
- EOS Digital Solution Disk
- Camera Instruction Book
- Software Instruction Book
- Pocket Guide

Handling

For pro users, handling is just as important as features and performance. The body is made up of magnesium alloy and is weather-sealed against the elements, when coupled with weather-sealed L series lenses mounted on it. The 5DS looks similar to its predecessor, the 5D Mark III... even the control placements and the feel of it is alike. From the back, when kept beside 5D MK III, the cameras are difficult to identify. The big differences are all buried inside.

There are some appreciable design improvements though. The textured areas on both the deep hand-grip and around the more prominent thumb-rest on the rear of the camera allows more confident handling. A small elevated portion on the back acts as a hand-rest. This allows the right hand thumb to fall more comfortably on the textured surface on the back, and provides easier access to the rear Quick Control Dial, Multi-controller joystick and Live View/Video switch. The 5DS is also more rounded

High-density 61-point AF sensor



EOS 5DS high-precision AF sensor forms a mesh-like grid. It offers a broad wider AF coverage area with 41 cross-type AF points. These points are sensitive for lenses with maximum apertures of f/2.8 or greater.

on the corners. On the whole, the design allows long hours of comfortable use.

Previous Canon users will also appreciate the familiar control wheels, characteristic of pro and semi-pro bodies... a smaller wheel on the top, near the shutter release button, and a bigger one (the Quick Control Dial for speedily changing exposure) on the back.

On Canon older models there was only one single lever for switching the power on ▶

⚡ The tones produced and colours captured are smooth, neutral, and quite pleasing.
Exposure: 1/25sec at f/11 (ISO 100), Flash on TTL fill



Canon is amongst the very few manufacturers to provide RAW processing software with the camera. On editing RAW files, the sharpness and detail are simply staggering!

Exposure: 1/60sec at f/11 (ISO 800), external flash set manually to 1/64 power.

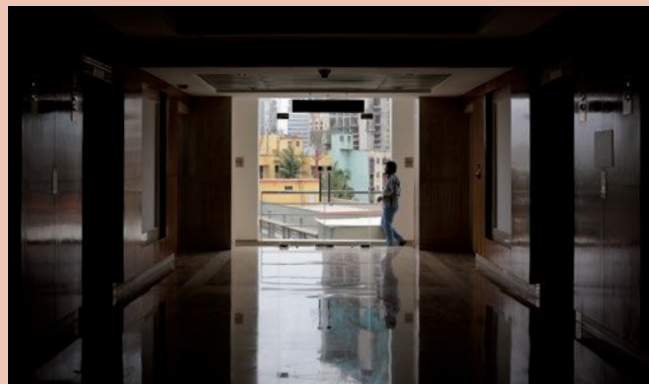


Test Shots



Highly Tweakable AF Performance

The 5DS features a number of useful AF modes and focus point configurations. AF behaviour can be configured as well, to suit subject type and shooting styles.



Excellent Evaluative Metering

In difficult lighting situations with high levels of contrast, the metering did wonderfully intelligent job of managing to maintain details in shadows as well as bright areas.

PLUS

- Advanced AF
- Class-leading resolution
- Weather-sealing

MINUS

- Slow burst shooting
- No built-in flash

or off, and to lock the rear command dial. This was criticised by many users. Now this is being separated into a power switch on the left of the top panel and a dedicated lock button which remains where the power button was. This prevents photographers from accidentally locking their camera's settings while switching on the camera. Another welcome change is the addition of a mode dial lock to prevent accidental changes in the shooting mode.

Canon has also added some useful functions in 5DS. For instance, in the playback mode, the camera allows to view any two images side-by-side for comparison. I found this quite handy, especially while comparing compositions. Even histogram information can be overlaid for comparison.

Not every change is positive in Canon's control layouts of their more recent DSLRs.

In the playback mode, the 'zoom in' and 'zoom out' buttons located near the thumb rest on the 5D Mark II and 7D, which could be quickly accessed, are gone. Instead users have to go through the magnifying button on the far left and then turning the front command dial to zoom in or out. I personally prefer the simpler, dedicated two button operation.

Performance

I tested the camera with several Canon L series lenses. I found myself using the excellent 35mm f/1.4L most often, and occasionally the 70-200mm f/4 L. Zoom lenses, that are otherwise perfectly sharp on the 5D Mark III, reveal all their flaws on the 5DS. This sensor necessitates the use of high-end block lenses, so be ready to invest in primes.

The shutter sound of the 5DS is unlike the other Canon EOS series cameras. It is much, much quieter!

ALSO LOOK FOR

- Nikon D810
- Pentax 645

ERGONOMICS

Front



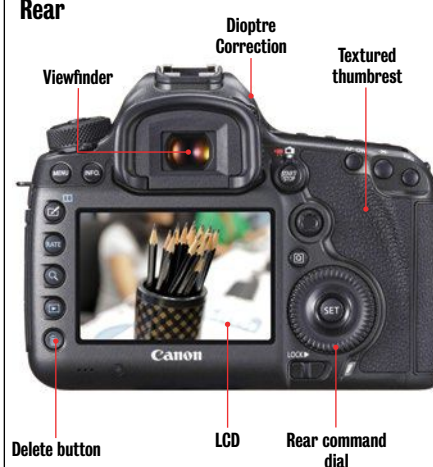
Not many controls are visible from the front. In the top right corner is the mono microphone for recording sound while capturing videos. On the handgrip is the IR sensor that will sense the signal transmitted from an IR remote control.

Top



The mode dial is on the left, below which is the ON/OFF lever. The mode dial now has a lock to avoid accidental changes. Four function buttons are located on the top side of the LCD screen out of which three are dual function.

Rear



The LCD covers a large part of the back. Just above the top right corner of the LCD is the dedicated video recording button. The important buttons on the back of the camera are arranged vertically down the left side, with sufficient spacing for easy access.

SPECIFICATIONS

Model name	Canon EOS 5DS
MRP	Rs 2,52,995
Effective pixels	50.6 megapixels
Max. resolution	8688 x 5792 pixels
Sensor size, type	24 x 36 mm, CMOS
Sensor cleaning	Yes
Focusing modes	AI Focus, One Shot, Predictive AI Servo
AF type	TTL-CT-SIR
Metering	Multi segment, Center-weighted average, Spot, Partial
Shutterspeed range	30–1/8000sec
Exp. compensation	+/- 5EV (at 1/3 EV, 1/2 EV steps)
Colour space	sRGB, Adobe RGB
ISO	Auto, 100-6400 (expandable to 50-12800)
White balance	AAWB (Ambeince priority/ White priority), Daylight, Shade, Cloudy, Tungsten, White Fluorescent light, Flash, Custom, Colour Temperature Setting.
Built-in flash	No
External flash	Yes
Flash modes	Red-Eye Reduction, Red-Eye Reduction with Slow Sync, Slow Sync, Rear-curtain Sync
LCD size	3.2-inch TFT LCD
LCD dots	1,040,000dots
Viewfinder	Yes, 100% FOV
File format	CR2, JPEG, MOV, MPEG-4 AVC/H.264
Image stabilisation	No
Live View	Yes
Remote control	Yes
Self-timer	Yes, 2, 5, 10 or 20sec
Storage types	CompactFlash Type I (UDMA compatible), SD/SDHC/SDXC
Timelapse recording	Yes
Movie clips	Yes
USB	Yes, USB 3.0
Environmentally sealed	Yes
HDMI	Yes, Type-C
Battery	Lithium-ion
Dimensions (W X H X D)	152 x 116 x 76 mm
Weight	930gm

Focusing speed and accuracy were both excellent, even in demanding lighting conditions. I found myself using Zone AF quite often, in varied situations, and it rarely missed getting the target. The zones effectively function as selectable AF clusters. The selection of specific clusters is a key decision in ensuring you achieve 100% accuracy in focusing. Serious users can additionally fine-tune the camera's tracking sensitivity and characteristics to their individual needs. For casual shooting, the six presets are perfectly capable too.

When it comes to continuous shooting, the 5Ds (5 fps) is not as fast as 5D MK III (6 fps). Yet, given the huge file sizes, this is quite impressive. It manages 12 RAWs in a row, before the buffer fills up (again very impressive). But again, this was only possible because I was using a CF card rated at UDMA 7. Slower media cards are not an option if you need to get the best shooting speeds out of the 5DS. I was happy to find an SD card slot as well, though. The option to save the RAWs on the CF card and JPEGs to SD allows the buffer to clear faster.

At 50MP, the slightest camera shake becomes easily visible. To ensure that the mirror slap does not cause internal vibrations, the electronic motor-driven mirror mechanism is beautifully dampened. This also makes the 5DS much quieter than any of the other high-end Canon DSLRs.

At lower ISO settings up to ISO 800, the image quality is truly exceptional. With pixel counts going up, image quality needs to be relatively considered. I was fully prepared to accept a compromise on high ISO performance, but the 5DS does surprisingly well on that front too, with ISO 3200 showing a good dynamic range and no colour shifts. Despite throwing up some noise and artefacts, the images cleaned up well and were usable. In-camera HDR worked very well too.

While the quality of video is crisp, resolutions are limited to 1080/30p. I would have hoped for at least 60fps, given the large processing capacity of this camera. There is a socket for an external microphone, but no headphone socket to monitor the audio.

Conclusion

Canon has clearly put their best foot forward with the EOS 5DS, for still photographers. The camera is priced at MRP of Rs 2,52,995/- (about Rs. 40,000 more than 5D MK III). The 50.6MP sensor is capable of delivering extremely fine detail, but this is not a camera for everyone. Sports, wedding and video users are clearly better off with the other Canon DSLRs. It delivers its best results at lower ISO settings, and with RAW. If you need extremely large images, and can combine careful technique with the best L series block lenses (which can get quite expensive), there is no other contender to the megapixel throne at the moment. 

Noise Test



After ISO 3200, there is a hint of colour noise as well as some luminance noise. Till ISO 1600, the images are perfectly useable for full sized prints. But if you are shooting RAW, you can easily use ISO 3200 for reasonably large print sizes, and even 6400 at smaller sizes.

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FINAL RATINGS

Features	13/15
50MP sensor, RGB+IR metering sensor	
Performance	43/45
Superb detail, very quick AF, silent operation	
Build Quality	18/20
Weather sealing, strong and robust magnesium alloy construction	
Ergonomics	13/15
Easy to access control, mode dial lock	
Warranty & Support	4/5
Two-year warranty, wide service network	

OVERALL 91%

Who should buy it? Professionals or serious enthusiasts who love to shoot landscapes, fine art, fashion or products under controlled environments

Why? Except for medium format camera systems, the Canon EOS 5DS delivers class-leading resolution with an exemplary level of detail, unlike any other DSLR in the market.

Value for Money ★★★★★☆

The Next Generation of Photographers at Udaan

The Udaan School of Photography is a premier institute for learning photography, and they are preparing the best photographers for the world.

Based in Mumbai, New Delhi and Kolkata, Udaan School of Photography offers a multitude of knowledge-intensive courses and workshops to a broad spectrum of photographers... be it hobbyists or career aspirants.

Udaan—A Collective Dream

Udaan is not a business venture, but a collective dream of India's top professional photographers to create a global hub for visual arts that will provide world class education in photography. Udaan stands apart as a rare institute, as it comprises a dedicated faculty of contemporary professionals who are active in the field and in-tune with the technology and nuances of working in present times.

Udaan's Vision

The one thing that binds students at Udaan is their passion for photography. Every student of Udaan, no matter what their final aspiration, is tutored by leading working professionals. And the courses in Udaan have been designed to meet the needs of photography enthusiasts, who are at different levels of learning and expertise—whether in photojournalism or commercial photography.

Udaan's aim is not just to impart technical knowledge to students, but to encourage and cultivate individualistic thinking and a creative vision.

A Plethora of Courses

In Mumbai, Udaan conducts a One-Year Diploma in Photojournalism and One-Year

Diploma in Commercial Photography, keeping in mind the ethos and ever-evolving aesthetics of the current times. For those who do not have as much time, short term courses and weekend workshops are conducted in Mumbai, Delhi and Kolkata. Udaan's courses impart a combination of technical mastery and individualistic creative vision to its students, to create world-class professional photographers and even amateurs who shoot like professionals.

World Class Facilities

Udaan's Mumbai branch has several fully-equipped studios and classrooms, the biggest studio being a massive 2500sq feet. The reviews of work done by the students is done on big screens with Full HD 3D

40

Be it photojournalism or commercial photography, Udaan's students are provided with the finest facilities in order for them to truly discover their complete potential in the art.





The nothing is impossible philosophy of the school ensures that the students really get a chance to showcase their imaginative prowess. This image was shot by Udaan student Gourav Roy.



Udaan's students not just learn theories, but they also put their learnings to practise. This studio shot was photographed by Udaan student Ankita Jain.

Udaan School of Photography's students lists of achievements are endless. Udaan's students have become full-time photojournalists in leading media organisations and newspapers, including *The Times of India*, *The Hindustan Times*, *The Indian Express*, *DNA* and *Reuters*. Apart from having their documentary work exhibited at the Delhi Photo Festival, Udaan's students have won various awards, including the top prize at a National Geographic Contest. Udaan has seen over 2000 students since its inception, many of who now teach in other institutions.

Arko Datta

Director, Udaan School of Photography

Pulitzer award nominee &

World Press Photo 2004 'Picture of the Year' winner

projectors accompanied with an amazing sound experience that makes the classroom experience an exhilarating one. A large computer room equipped with Apple machines and high-end Windows PCs are available to the student to give wing to their creative projects. Moreover, Udaan's library has some much sought after books that help answer every photography query. Add to these core facilities, a spacious cafeteria and games rooms provide an environment that makes Udaan not just a learning centre par excellence, but a second home for our students.

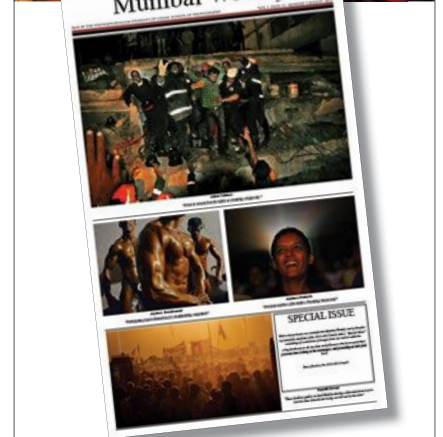
An Inspiring Faculty

The faculty has award-winning photographers who are experienced in both national and international arenas, who believe in a well-rounded approach to

teaching, with theory and intense practical sessions. Photographers Atul Loke, Kedar Malegaonkar, Ritam Banerjee, Parth Sanyal, Tunali Mukherjee, Vinay Kumar, Bharat Lakhani, Bharat Bhirangi (Guest Faculty) and Arko Datta are available to students throughout the year.

Keeping Up With Changing Times

With the advent of new technology in photography come new challenges. Many old concepts will perish and many news ideas and techniques will rise. Udaan equips its students with a mix of latest technologies and evolving ideas. Udaan provides a learning destination where aspiring photographers will no longer have to go out of India to obtain world class education. And Udaan is well on its way in its journey towards achieving this.



As a way of providing not just an employment opportunity but also an opportunity to showcase good quality photography, Udaan itself runs a photo agency Indus Images for their deserving students. Photojournalism students also get real-time experience with the help of the in-house newspaper, Mumbai Weekly, run entirely by students.

To be a part of the Udaan School of Photography, you can contact them here: +91 9619 315 130 or +91 22 23020880 Email: enquiry.udaan@gmail.com Website: www.udaan.org.in



Sigma dp3 Quattro 50mm f/2.8

Only One of its Kind

The defining feature of the Sigma dp3 Quattro over its otherwise identical siblings, the dp1 and dp2 Quattro, is its 50mm f/2.8 lens. K Madhavan Pillai discovers what it is capable of.

42

Over the past few months that I have had the Sigma dp3 Quattro with me, I have turned several of my photographer friends into converts. In previous issues, we have amply reviewed the advantages and constraints of the Quattro dp1 (19mm f/2.8) and dp2 (30mm f/2.8). The body, processing engines, sensor, and other technologies of the dp3 is identical to the others. While all the three cameras are fixed lens compacts, in a departure from the norm, in this issue, we test just the lens of the dp3, to see if it matches up to the stellar optical performances by the dp1 and dp2.

Features

The 50mm f/2.8 of the dp3 provides an equivalent of 75mm on a full-frame sensor. The focal length translates to a medium telephoto lens, making it perfect for portraiture. This also means that there will be significantly improved shallow depth-of-field characteristics over the dp1 and dp2. The lens extends quite prominently by roughly 70mm in front of the camera body. The front of the lens does not rotate.

Its optical design consists of 10 elements in 8 groups, with one lens element made of high-refractive index SLD (Special Low

Dispersion) glass and one lens element produced by precision glass moulding.

Apertures range from f/2.8 to f/16 and is enabled by a 7-bladed diaphragm. The dp3 features a leaf shutter (the aperture blades double up as the shutter). The aperture used affects the maximum shutter speed. At f/2.8, it is 1/1250sec. This increases to 1/1600sec at f/4 and remains at 1/2000sec at f/5.6 and beyond. A leaf shutter allows users make creative use of high speed flash sync.

PLUS

- Superb sharpness
- Low aberrations
- Quiet lens shutter
- Value for money

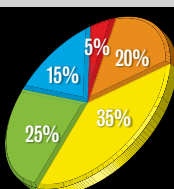
MINUS

- MF distance scales
- Speed

SPECIFICATIONS

Model name	Sigma Quattro DP3
MRP	Rs. 60,000
Sensor size, type	APS-C, Foveon stacked sensor
Resolution	29MP effective
ISO Range	Auto, ISO 100–6400
Lens	50mm (75mm equivalent)
Lens construction	10 elements in 8 groups
Aperture range	f/2.8–f/16
Aperture blades	7 bladed diaphragm
Optical zoom	none, fixed lens
Minimum focus	8.9 inches, magnification 1:3
Focus limiter	Yes, customisable
MF Override	Yes
Dimensions (WxHxD)	161.4 x 67 x 101.8mm
Weight	465g

WEIGHTAGE OF PARAMETERS



- Features
- Performance
- Build Quality
- Ergonomics
- Warranty & Support



Despite the excellent optics, one needs to be cautious with DOF and point of focus. The 50mm lens of the dp3 can be unforgiving. Exposure: 1/80sec at f/8 (ISO 400)

K. Madhavan Pillai

Handling

The barrel of the lens affords a nicely stable left hand hold. Considering the somewhat odd shape of the body, this proves useful at lower shutter speeds.

The AF locks accurately but is quite slow by today's standards. The presence of a customisable AF Limit Mode helps. There is a rather useful full-time MF override function available. Both accessing MF and turning on the magnified view on the LCD are simple operations that are enabled through dedicated buttons. The magnified view can be easily switched between 4x and 8x. Confirming focus, however needs to be done visually on the LCD. There is no electronic focus confirmation, let alone features like focus peaking or zebra assist.


In MF, the LCD shows a distance scale along with an overlaid DOF indicator. While these are useful on the dp1 and dp2, it is inadequate on the dp3. The distances are not detailed enough. Because of this, the DOF indication is too constrained for it to be of any use. The scales need a redesign.

Performance

With 33 million photosites on the sensor, the lens needs to match up. Optically, the 50mm f/2.8 does such a fantastic job of it that there is almost nothing to flaw the lens on. In fact, I would go so far as to say that the lens of the dp3 is perhaps the very best 50mm optics that I have come across.

Fringing is almost non-existent and so is visible distortion. The sharpness is excellent across the aperture range, but the lens shows its best performance between f/5.6 and f/8. Flare is well-controlled. Both foreground and background bokeh characteristics are excellent, with nicely soft edges.

Conclusion

The Sigma dp3 Quattro costs Rs. 60,000/-. I believe Sigma should bundle the lenshood along with the camera, rather than have it as a paid accessory. The Sigma dp3 is not particularly easy to use, nor is it the most feature-packed. However, in terms of image quality at low ISOs and its optics, the dp3 remains unbeatable at its price. 

FINAL RATINGS

Features

Maximum aperture of f/2.8, excellent close focus distance of 0.74feet, 1:3 mag. ratio

14/20

Performance

No aberrations, superbly sharp, slow AF

32/35

Build Quality

Metal barrel, quite sturdy, fly by wire

21/25

Ergonomics

Distance and DOF overlay needs a redesign

11/15

Warranty & Support

Service centres in key cities

3/5

OVERALL 81%

Who should buy it? Advanced practitioners, portraitists, still life, and street photographers.

Why? The 75mm equivalent focal length is perfect for portraits. The lens is very sharp, but using the dp3 necessitates being meticulous and technique oriented.

Value for Money ★★★★★☆



Nikon COOLPIX P900

To Infinity & Beyond

Natasha Desai wonders just how far reaching her experience with the Nikon COOLPIX P900's 83x zoom will be.

44

With the 5 stop vibration reduction, a handheld shot of the moon was possible.

Also, I was able to recover a fair amount of details in the shadows from the JPEG.

Exposure: 1/200sec at f/8 (ISO 100)

Imagine a telescope that not only allows you to fill up your view with a delicious look at the moon, but also lets you record and capture what you're seeing. A giant telescope in a DSLR-ish looking compact camera body is the only way I can think of describing the Nikon COOLPIX P900. With the constant battle in the superzoom

market, Nikon has gone and attached a mammoth 83x zoom range, which is a 24–2000mm equivalent. Not only that, but with the digital zoom enabled, the camera takes you to a 4000mm equivalent.

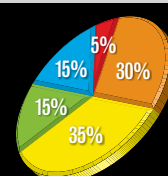
SPECIFICATIONS

Model name	Nikon COOLPIX P900
MRP	Rs. 29,950
Sensor size, type	1/2.3-inch, CMOS
Resolution	16.1MP, 4608 x 3456 pixels
LCD	3-inch, 921k dots, vari-angle
Focal range	24–2000mm
ISO range	Auto, ISO 100–6400
Aperture range	f/2.8–6.5
Optical zoom	83x
Metering modes	Matrix, center-weighted, spot
File formats	Still: JPEG, Video: MOV
Battery	Lithium-Ion
Storage	SD/SDHC/SDXC
Dimensions (WxHxD)	139.5 x 103.2 x 137.4mm
Weight	899g

WHAT'S IN THE BOX

- Nikon COOLPIX P900 camera
- USB cable
- Charger
- AC adapter
- Neck Strap

WEIGHTAGE OF PARAMETERS



- Features
- Performance
- Build Quality
- Ergonomics
- Warranty & Support





Natasha Desai

45

Features

The camera comes with a 16MP 1/2.3-inch CMOS sensor, and offers manual control of the settings as well. It comes with a faster f/2.8 at the widest end. It also comes with WiFi and NFC enabled with the Wireless Mobile Utility app for iOS and Android. But, this only allows you to zoom and release the shutter. It also has the tilt-and-swivel LCD 921kdot screen and full HD 1080p video capability.

Overall, not too different from the P600 and the P610. Although, the lens has become faster at the wider end with an f/2.8, there is sadly still no RAW support. Image stabilisation, without a doubt, is the main concern when dealing with such extreme focal lengths. While a tripod would be the obvious solution, Nikon's VR system gives you a 5-stop vibration reduction.

Handling

I spent a decent amount of my time with this camera on the hills of Himachal Pradesh, with a fair amount of climbing and walking involved. That being said, at no point did I feel like I was bogged down by the camera. Sure, it is quite a handful at 899g and a DSLRish body, but it was still easy to wield.


The P900's EVF comes with proximity sensors making the switch between Live view to EVF quick. I also liked the additional little zoom rocker on the lens barrel.

Performance

Throughout the zoom range, the center sharpness is pretty good. As you go towards the tele end, there is a fair amount of softening at the edges. The AF is predictably fast and accurate in bright light. In low light, it does not fare too bad either.

The entire lens takes a surprisingly little amount of time to zoom in completely, which is perfect for when outdoors. It also manages to control aberrations pretty well, with minimal barrel distortion at its widest.

Conclusion

For the price of Rs. 29,950 an 83x zoom at a relatively light weight, seem quite the good buy. However, the lack of RAW capability and the fact that not much else is different from the P600, I wonder if it really worth the buy. Especially when you consider that the Canon Powershot SX60 HS comes with RAW support and a hot shoe. Admittedly, it does offer a 'lesser' zoom but you have to decide whether more control or further reach is more important to you. 

➔ With the maximum aperture limited to f/6.5 as you go towards the tele end, you definitely an ample amount of light on your subject.

Exposure: 1/320sec at f/5 (ISO 100)

FINAL RATINGS

Features	24/30
83x zoom, 5stop vibration reduction, no RAW	
Performance	25/35
Good even when handheld at longer focal lengths, fast AF, softer edges at tele end	
Build Quality	13/15
Lightweight, magnesium-alloy body	
Ergonomics	14/15
Comfortable to hold, automatic switches between EVF and Live View, additional zoom control on the lens	
Warranty & Support	4/5
Widespread service network in India	

OVERALL 80%

Who should buy it? Casual shooter, amateur star gazers and wildlife enthusiasts will enjoy this camera.

Why? Because of its oh-so-far reach! The camera is relatively light, comes with great lens quality and does well even when handheld.

Value for Money ★★★★★☆



Tokina AT-X 11-20mm f/2.8 PRO DX

48 Fast, Sharp and Zoomy

With the new 11-20mm f/2.8, Tokina has taken their one-of-a-kind lens and made it even better. Aditya Nair takes it out for a spin.

Historically, or at least since digital photography became mainstream, Tokina's ultrawide angle zoom lens have been known for being very good alternatives for APS-C users. Tokina is also the only manufacturer making such f/2.8 lenses for APS-C users.

What started with the Tokina 12-24mm f/4 branched out to become faster, sharper and wider ending with the excellent Tokina 11-16mm f/2.8. Now, its successor, the 11-20mm f/2.8 (16-35mm equivalent), has also gotten zoomier.

Features

This lens is a christmas miracle. I am not just saying that because it was announced on Christmas Eve last year, but because they managed to add the extra 4mm zoom without affecting overall dimensions of the lens by much. It remains just slightly larger than the predecessor and about 10g heavier. However, the filter thread has now gone from 77mm to 82mm which will mean that

you will have to purchase more expensive filters for your lens.

Focusing with this lens happens internally, so the front element never juts out. The AF is fast and quite accurate. It didn't have to hunt much in lowlight conditions either. Additionally, the lens uses a 9-blade aperture ring for better bokeh and has a magnification of 1:862.

The AF isn't quite as silent as one would hope for video. So, if that is a major factor Canon users may want to consider the Canon EF-S 10-18mm f/4.5-5.6 IS STM.

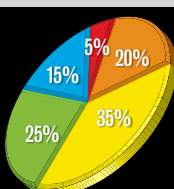
PLUS

- Build quality
- Effective VR
- Light weight

MINUS

- Flare
- Price

WEIGHTAGE OF PARAMETERS



- Features
- Performance
- Build Quality
- Ergonomics
- Warranty & Support

SPECIFICATIONS

Model name	Tokina AT-X 11-20mm f/2.8 PRO DX
MRP	Rs. 48,000
Lens construction	14 elements in 12 groups
Closest focusing distance	28cm
Diaphragm blades	9
Filter diameter	82mm
Dimensions, Weight	89 x 92mm, 560g



The fast AF of this lens allowed me to make this picture of Pushdeep, one of the Frame the Star participants in Jaipur, as the CLA drove past him.

Exposure: 1/20sec at f/2.8, (ISO 5000) Aditya Nair

However, this would come at the cost of speed and sharpness.

Handling

Despite being lightweight and compact, the 11-20mm is an extremely sturdy lens. This is a lens that can take a hit.

I quite like the one-touch focus clutch mechanism of Tokina lenses to switch between MF and AF. By pulling the focusing ring towards the camera, you can manually focus. No switch is required.

If you are using the popup flash, the shadow of the lens shows up in the image at the widest focal lengths. However, this is a common problem with such lenses.

Performance

The center sharpness of this lens is incredibly good. Even at f/2.8 it remains sharp through most of the frame. The sharpness does reduce in the extreme corners till f/5.6.

The distortion is very well controlled for a lens of this nature. While a slight distortion can be seen it is easily correctable. Flare is also very well controlled even when shooting fully wide open. Slight fringing is visible, especially towards the corners

and the edges. However, this can also be corrected easily. To achieve this kind of quality the lens uses a P-MO hybrid aspherical element in the front group and two glass-molded aspherical elements in the rear group. This helps minimize distortions and correct aberrations.

Additionally, it also uses three SD (super-low Dispersion, FKO1 and FKO3) glass elements within the lens design to further reduce chromatic aberrations. They also improve the color accuracy and clarity of images made using the Tokina 11-20mm f/2.8. A multi-layer lens coating has also aids in suppressing lens flare and ghosting.

Conclusion

Most of my time with this lens was spent roaming around Jaipur, photographing behind the scenes, cars, architecture and interiors. At Rs. 48,000, this was the perfect lens for the job.

As far as lens for APS-C users go, this is my favourite focal length, and the Tokina is the best available lens to do it justice. I would recommend it to everyone, whether they are shooting weddings, landscapes, travel, street. Simply put, go get one. Listen to Nike, just do it. 📷

FINAL RATINGS

Features	18/20
Fast AF, one-touch focus clutch mechanism, lacks silent motor and IS,	
Performance	33/35
Almost no distortion, some fringing	
Build Quality	23/25
Extremely sturdy	
Ergonomics	13/15
Well balanced, not much bigger than its predecessor, has a DoF scale	
Warranty & Support	3/5
Two-year warranty, limited service centres	

OVERALL 90%

Who should buy it? Anyone looking for a fast ultrawide angle lens add to their kit.

Why? The Tokina 11-20mm f/2.8 is fast, optically superior with virtual no distortion while being compact and is quite reasonably priced.

Value for Money ★★★★★☆

UniqBall UBH 35X Ballhead

Bidirectional Brilliance

The finely made Uniqball UBH 35X Ballhead is uniquely useful, finds K Madhavan Pillai.

Combining a levelling base, pan and tilt head, and ball head into one extremely sturdy metal unit, the UBH 35X Ball Head from Uniqball is quite unique. The base that screws onto the tripod also holds the outer ball with a bubble level the clamp. Loosening this clamp allows a free rotation of the base, and loosens the lower ball head (in red) for free movement, including orienting the camera from horizontal to vertical. First, this needs to be leveled and locked. The red knob locks or releases the inner ball for panning and tilting, and it moves on the Y-axis, maintaining level pans. The head can also be used as a conventional ball head with a full range of movement by locking the inner ball precisely and only using the outer ball. The baseplate is fixed into place using an Arca-type mechanism. Loosening it slightly allows the user to slide the mounted camera to change the centre of gravity, especially with heavier lenses.

This all-metal head is beautifully milled and machined. There are no compromises on its components, and it feels like it can withstand years of regular use with heavy gear. It will find its uses with a number of types of photographers, including fashion, landscape and travel, and it is worth the pricetag... but it will take a lot of practice, especially to use it precisely and quickly.

SPECIFICATIONS

- Product Name: UniqBall UBH 35X Ballhead
- Price: EUR 264 approx Rs. 19,000 (exclusive of taxes and shipping)
- Load capacity: 15kg
- Height: 3.74in
- Tripod mount: 3/8in
- Weight: 504g
- Base diameter: 2.2in

Product source:
UniqBall
Budapest, Hungary
www.uniqball.eu
Tel: +36 30 211 8642

RATING



SanDisk iXpand Flash Drive

Ready, Steady, Transfer!

Natasha Desai finds out if the SanDisk iXpand Flash Drive is truly useful for an Apple user.

When you ask any Apple iPhone owner what their biggest annoyance with the phone is, chances are they'll say it is the lack of expandable support. To the rescue comes the SanDisk iXpand Flash Drive, a storage device with a lightning port (male connector), a USB port and its own battery.

The palm-sized device allows you to transfer photos, videos and contacts from the device to the phone. While the reverse is also possible, it is applicable only for photos and contacts. It also offers the option of syncing your Camera Roll via the iXpand app, when connected. The app lets you categorise your files into folders, complete with optional password protection. Files can remain in the app's Downloads folder without being transferred on to the phone.

When tested on the iPhone 6 Plus, 1700 images and 80 videos (basically, the entire Camera Roll) were transferred in about 37 minutes from the phone to the device. You can even stream videos directly from the device when connected.

Available on e-commerce sites, the iXpand is a tad pricey at Rs. 4999 for the 16GB version. However, the speedy transfer and its streaming capability without draining the phone's battery, make it a decent buy.

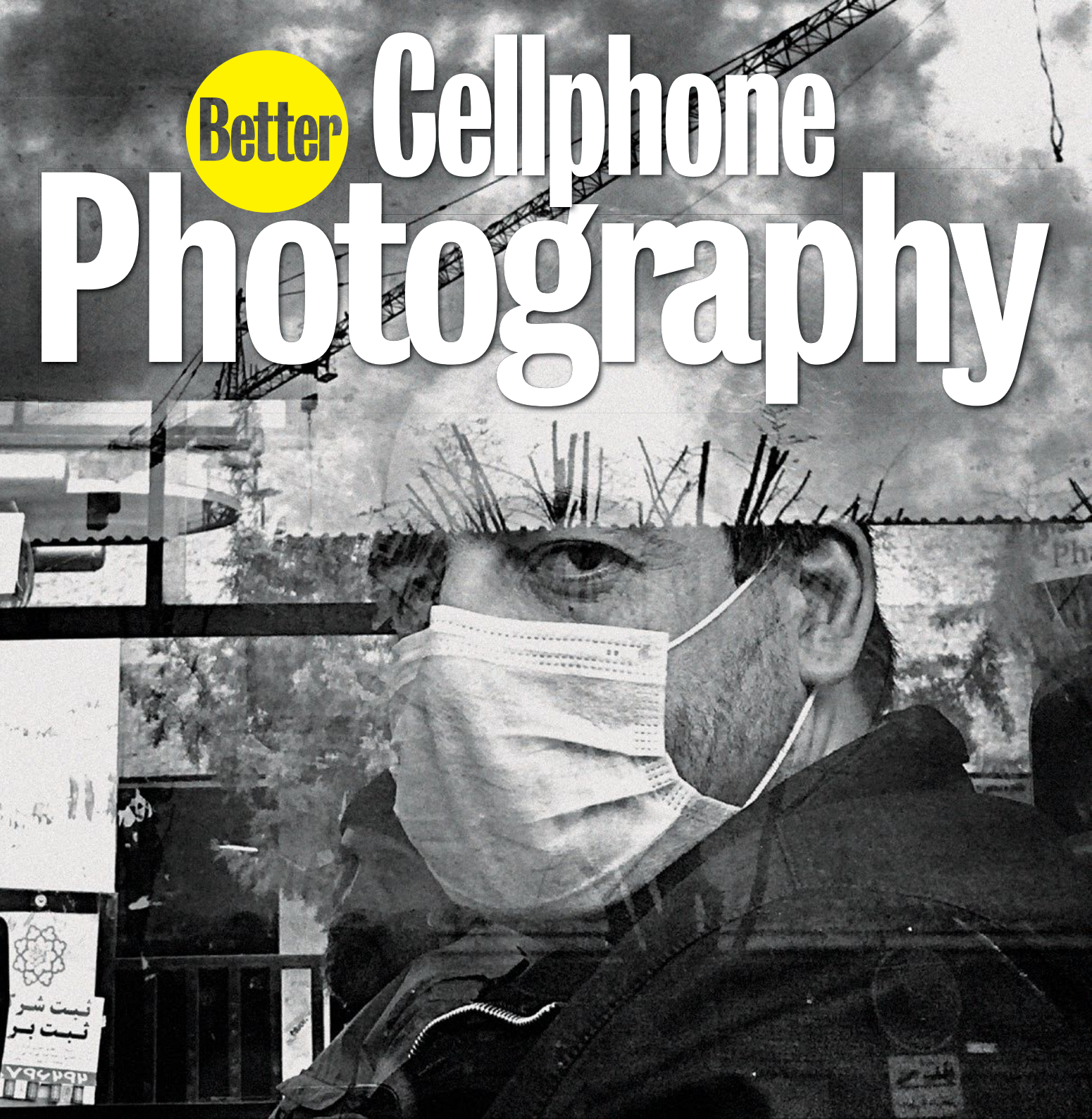
SPECIFICATIONS

- Interface: Lightning and USB 2.0 connectors.
- MRP: Rs. 4490 for the 16GB version.
- Available in: 16GB, 32GB, 64GB and 128GB
- Supported Video Formats: WMV, AVI, MKV, MP4 and MOV

Product source:
SanDisk India,
Survey No.143/1,
Amani Bellandur
Khane Village
Prestige Excelsior,
Prestige Tech Park
Kadubeesanahalli,
Varthur Hobli,
Bengaluru - 560 103,
Tel: +91 4242 2000

RATING





Better Cellphone Photography

THE MANY FACES OF TEHRAN

Masoud Gharaei on his relentless love for street photography

■ Exclusive review: LG G4

■ Amit Mehra on how one's seeing evolves

“What does the current trend of ditching the DSLR for cameraphone photography mean for the future?”



The Vacation Conundrum

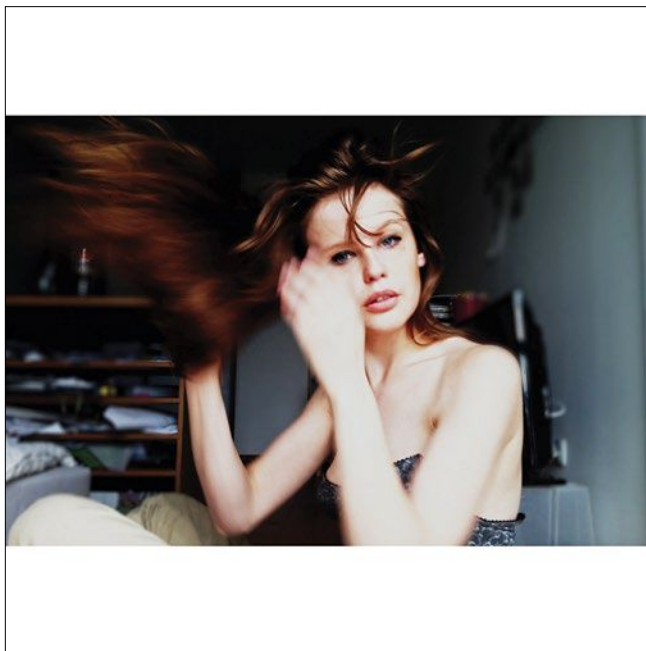
Tomorrow, I leave on a much-needed vacation to the beautiful balmy beaches of Goa with my friend. My bags are packed, my essentials are all in place, however, I am still confused about one thing—Should I carry my DSLR along with me?

What I mean to say is, do I really need to carry my full-frame DSLR for a short trip? The chance of sacrificing that perfect frame really is too much, but then again, I do have my cellphone with me! Moreover, I have always been a huge supporter of cellphone photography, no matter what genre you shoot, but is it good enough to capture those amazing moments you tend to encounter during a vacation? Even at the moment, I am leaning more towards not taking my DSLR along, because of how convenient it would be to shoot using a cellphone. And let's face it, I want to be constantly uploading photographs of where I am and what I am eating. Call me a perpetrator of the 'Notice me, I'm here and you aren't!' movement, but it's fun! The whole community sharing that cellphone photography has allowed fills my heart with joy. Plus, I am going on the vacation with a friend, and the whole point of spending time together is lost when you have a bulky camera in hand... you really have no scope of going out for a shoot by yourself anyway.

But the bigger question is, what does the current trend of ditching the DSLR for cameraphone photography mean for the future? Will the number of amateur DSLR photographers slowly dwindle because a cameraphone is easier to use? Will DSLR photography only be limited to the professionals and great masters of photography? Who knows. It's a slightly concerning thought, but like all art form, photography is evolving, and I can't wait to see where it takes us next.



Supriya Joshi
supriya.j@network18publishing.com



Untitled

by Klaudia Cechini

The surreal self-portraits of Klaudia Cechini explore her emotions and state of being. Her work will be featured in an upcoming issue of the magazine.

Profile: Masoud Gharaei

Turn to page 60

Reader's Gallery

Turn to page 66

*Cover photograph by
Masoud Gharaei*

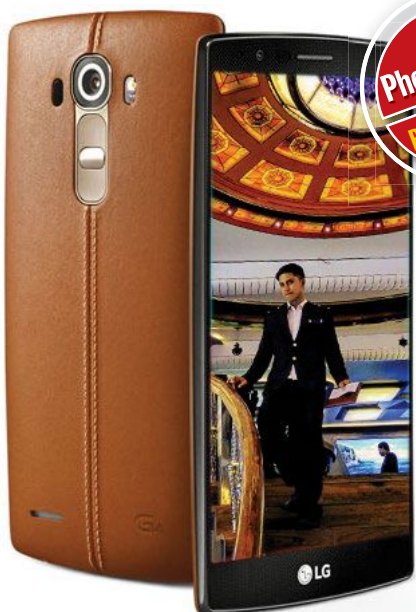


Photography, as we all know, is not real at all. It is an illusion of reality with which we create our own private world.



ARNOLD NEWMAN (1918–2006)

He was an American photographer, noted for his portraits of artists and politicians like John F Kennedy, Marilyn Monroe, Audrey Hepburn and Harry S Truman. He also created the most carefully composed abstract images of still life.



Better
Photography
RECOMMENDED

LG G4

Aiming for the Crown

The LG G4 has been touted to take the title of Camera Phone of the Year. Can it beat the Galaxy S6? Aditya Nair finds out.

All the rumours and hype surrounding the LG G4 have touted its camera. I was naturally curious to see if it would live up to expectations, especially after shooting with the Samsung S6 Edge, which was one of the best cameraphones I have used till date.

What's New

The G4 uses a 16MP 1/2.6-inch sensor and at f/1.8, the widest aperture available in a cellphone camera today. The OIS is said to have been improved and works along 3 axes instead of two with improved accuracy. The AF system is supported by a laser AF for improved focusing. Additionally, it comes

with a new colour spectrum sensor that can read RGB colour and IR to produce more accurate colours and optimise WB.

Handling the G4

The design of the LG G4 remains similar to the G3, except that it is slightly more curved, which improves the grip of the phone. The power button and volume rockers on the back panel are just below the lens. This is something that we have come to expect of LG phones. While a very nice touch it has its downside. You end up with lots of fingerprints on the lens, which causes exaggerated flare and soft images.

The camera operations are divided into Simple, Auto and Manual. In the

Some ghosting, due to the Optical Image Stabilisation, is visible in moving subjects.

54

Just like the Samsung Galaxy S6 allows you to activate the camera by double tapping the home button, in the G4 you can do so by pressing the volume down button twice. It will also shoot a photograph as soon as the camera opens up under 0.07sec.



All photographs by Aditya Nair (@dai1800shrink)



➤ With realtime HDR, you can see the boost in the dynamic range of the image before you shoot. Additionally, in the G4, like with the S6, it doesn't affect the AF speed or cause any shutter lag.

Simple mode you have no controls, only a shutter button. Auto gives you all the basic controls that you are accustomed to with all smartphones. Exposure compensation, shutterspeed and ISO control (up to 2700), WB and shooting in RAW are all reserved for the Manual mode.

These features were introduced in the Android 5.0 upgrade and should become common place soon. However, the G4 is amongst the first few flagships to allow these functions in the native camera app. That said, the UI for these Manual settings can be quite confusing.

How It Fairs

The G4 is a competent cameraphone. In fact, it is very good. Even at the higher ISOs the images remain quite usable, albeit with a fair amount of grain. While the noise performance of the S6 is slightly better, it is limited to ISO 800. The LG G4 produces JPEGs which are far more realistic while the S6 makes vibrant images. I was quite happy with the output of both.

On the feature front, the phone is limited to a realtime HDR mode and a Panorama mode. While I was quite happy with the HDR mode, the Panorama mode was not as good as what I have seen in the Samsung S6.

The Better Android?

Even though the G4 has some of the features that I found missing from the S6 Edge (like

dual LED flash, higher ISO settings and RAW), the phone didn't quite wow me. Since I had already seen all the features in the S6 Edge, the G4 doesn't really feel like an exciting phone. The S6 has better flare control, more recoverable detail in JPEGs (I am waiting to see what RAWs from the S6 look like), better OIS, faster AF giving it an edge (sorry). When it comes right down to it, the full metal-and-glass design of the S6 was the ultimate clincher.

Additionally, I have never been a fan of 5.5-inch phones. So, if you want a 5-inch phone buy the S6 Edge. If you want a large screen go for the G4. If screen size is not important to you figure out which design you like—the leather feel of the G4 or the cutting edge looks of the S6. As far as the camera goes, you will be happy with either. 📷

Both the S6 and the G4 don't allow you to shoot once the battery reaches 5%. Since a lot of my photos are made on my way back home, when I am running low on charge, this can be quite annoying.

55

For the Selfie Enthusiast

The G4 has an 8MP f/2 front-facing camera. The camera can be triggered through voice and gesture recognition. Additionally, there is a 'flash' mode to help you get better low light selfies. When this mode is selected the phone sets the brightness to maximum. A larger white border also shows up around the image being formed on screen to give even more light.

AT A GLANCE

SPECIFICATIONS	32GB inbuilt memory (expandable to 128GB), Snapdragon 808 chipset, 3GB RAM, Rs. 53,999
WHAT WE LIKE	Low light capabilities, expandable memory, removable battery
WHAT WE DISLIKE	Confusing layout of the UI, lacks weathersealing
WHY BUY IT?	If you want a large screen Android smartphone, this is one of the best cameraphones out there

FINAL RATINGS

86%

CAMERA FEATURES	OIS, realtime HDR, poor Panorama mode	23/25
IMAGE QUALITY	Excellent image quality, RAW, up to ISO 2700	27/30
VIDEO QUALITY	4k, Full HD at 60fps, Slow motion HD (120fps) video	13/15
HANDLING	Leather back panel, buttons below the camera, sturdy	11/15
SPEED & RESPONSIVENESS	Very quick, no shutter lag,	12/15



Nubia Z9 Mini

The Newbie on the Block

Nubia Z9 Mini comes with great specs on paper, but will it translate well for this mid-range phone? Natasha Desai finds out.

Along with its sleek build, the phone is pretty sturdy too.

When I first came across the Nubia Z9 Mini, I was impressed with the specs for a mid-range phone. When I finally got my hands on it, the phone itself looked pretty good and was surprisingly comfortable to wield.

A Decent Display

The phone's 1080p screen was vibrant, and quite a delight to look at. Having said that, while the photos appeared almost perfect on the screen, the colours were a little washed out straight out of the box. Although I had no trouble indoors, viewing the screen in bright sunlight was pretty problematic. And this is even though the brightness was at its maximum.

Complete Control

The phone's Pro Mode gives you full manual control over the camera and features a most impressive macro mode for a cellphone. It also comes with a Star Trail mode, Panorama mode, Slow Shutterspeed and Light Painting mode in a separate little menu. The 16MP camera showed pretty good low light performance and produced minimal noise even at higher ISO values. In bright light, however, the highlights did tend to get blown out.

FUN APPS TO TRY

If you ever want to refocus on your photos after shooting them, you could try out the AfterFocus app.

In Conclusion

Even after almost an entire day of shooting, the phone didn't run out of as much as battery as I thought it would. For its price-range, the phone has quite a lot to offer and has a higher megapixel count that



➔ I was really impressed with the phone's autofocus. It performed admirably and with minimal shutter lag.

the others in its class. It performs well in most situations and is priced at Rs. 16,999 making it quite the sweet deal. **BP**

AT A GLANCE

SPECIFICATIONS	16MP, Android 5.0 Lollipop, 5-inch display, Qualcomm Snapdragon 615 Octa core 64 bit, 2GB RAM, 16GB storage (expandable up to 128GB), Rs. 16,999.
WHAT WE LIKE	Good low light performance, long battery life
WHAT WE DISLIKE	Washed out colours, poor display in bright light
WHY BUY IT?	The Z9 Mini comes with a great camera, speedy performance and a good battery life

FINAL RATINGS

83%

CAMERA FEATURES	16MP, 8MP front camera	11/15
IMAGE QUALITY	Manual exposure control, great macro performance	28/35
VIDEO QUALITY	Full HD 1080p video	17/20
HANDLING	Comfortable and easy to shoot even with one hand	13/15
SPEED & RESPONSIVENESS	Very responsive with no shutter lag	14/15



Yu Yuphoria 510

Bringing the Yu in Euphoria

The Yu Yuphoria 510 is another addition to the budget-friendly phone segment. Conchita Fernandes finds out how it fairs.

The Yuphoria's bulging rear camera left me feeling a little worried about getting the lens all scratched up.

When I was handed the Yu Yuphoria, I was reminded of the popular Greek figure Cyclops. Its giant rear camera looked intriguing, and its champagne rimmed exterior felt quite luxurious. Now I was curious to see how its camera would fare, and decided to take it for a spin at the beach.

Hits and Misses

The first thing that I always check for in a new phone is its colour reproduction. Here, the Yuphoria did quite a nice job in regards to beautifully rendering the vibrant blue sky of the beach, along with the contrasting green of the palm trees. The focusing too, was quite good and the camera did not experience any shutter lag.

But in low light conditions, the camera's performance was quite predictable. There was visible noise reduction at ISO 100, and at ISO 1600 there was quite a bit of pixellation and smearing. However, this shouldn't be a problem if the images are made for online consumption.

What's New?

In terms of features, the Yuphoria comes equipped with all the usual specs that feature in the current budget phones. However this time, the manufacturers have included a 5MP front-facing camera with a wide angle lens, a move that seems to be made to cash in on the selfie trend.

Other features include an 8MP rear camera with f/2.2 aperture, 1080p video recording, Exposure and White Balance settings, and modes like HDR, Panorama, Action, Beach, Candlelight, to name a few.



Conchita Fernandes

Why Buy It?

However, the real attention grabber is the phone's 2GB RAM. Priced at just Rs. 7999, Yuphoria is giving its customers a phone which is faster than most of its current competitors in the market. This, along with its good camera performance, definitely makes it a fine purchase.

I shot this photograph when the sun was setting. You will notice the flare caused by the camera on the upper portion of the image. This was the other thing that I did not like about the Yuphoria.

FUN APPS TO TRY

Although there isn't a dearth of photo collage apps available, Photo Mix + seems to be the most clutter-free and easy to use app. It allows you to choose up to six photographs which can be uploaded to its various templates. You can also edit each image by selecting a range of filters available. Also, fun elements like frames and text can be added to the collage. The app is available for free for Android users.

AT A GLANCE

SPECIFICATIONS	8MP, Android 5.0 Lollipop, 5-inch display, Qualcomm Snapdragon 410, 2GB RAM, 16GB storage (expandable up to 32GB), Rs. 7999.
WHAT WE LIKE	Good colour reproduction, 2GB RAM
WHAT WE DISLIKE	Low light image quality
WHY BUY IT?	The phone's 2GB RAM is hands down the main reason why anyone should purchase it.

FINAL RATINGS

83%

CAMERA FEATURES	8MP, 5MP front camera	11/15
IMAGE QUALITY	Good quality images in bright light, poor low light performance	28/35
VIDEO QUALITY	Full HD 1080p video	17/20
HANDLING	Comfortable to hold	13/15
SPEED & RESPONSIVENESS	Very responsive with no shutter lag	14/15



Amit Mehra

Vision, and the Way it Wanders



Amit Mehra

Every project, every chapter changes with time. It grows, evolves, matures and sometimes even transforms itself and takes on a completely new route. Or sometimes, there are these side roads that the work takes us towards, smaller doors and windows that open, in our visual architecture.

Over the past two and half years, *Roznaama* has been a visual notemaking of the softer, more subtle moments that have occurred around me. Since this has come about in the years my daughter is growing

up, these delicate documentations of routine have seen certain subjects show themselves in different ways, with time. Over the past few months, I have started seeing a lot of potential frames with dolls, almost like a sub-project that has been born out of the bigger picture.

That is what my musings with the cameraphone have been all about. To be open to all that I see, to allow things to happen, and to discover new paths and new projects, if need be. ■

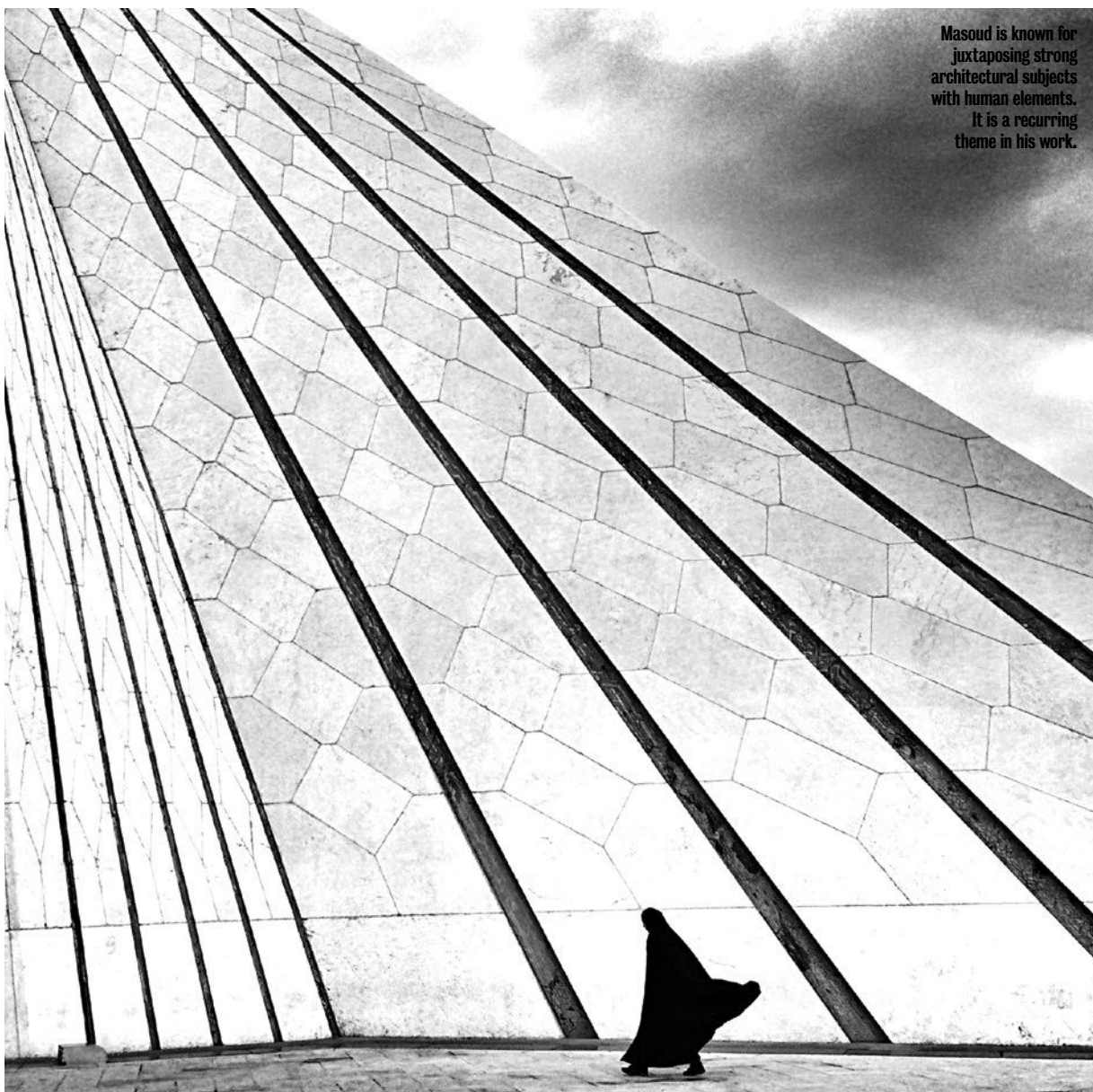
Constantly balancing the worlds of commercial and documentary photography, Amit describes himself saying, "I'm like an octopus who likes to deal with different things at the same time. You can call me a schizophrenic photographer." The moments in this monthly diary are excerpts from his ongoing work titled 'Roznaama'.



Masoud Gharai

- After quitting his job as Art Director of a magazine, he now makes a living through industrial photography and by shooting street photographs.
- His favourite movies are *The Godfather* and *Citizen Kane*, and he also enjoys the works of William Shakespeare and Federico Garcia Lorca.
- Whenever he feels tired and uninspired, he listens to music for a quick pick-me-up.

Masoud is known for juxtaposing strong architectural subjects with human elements. It is a recurring theme in his work.



The Many Faces of Tehran

Masoud Gharai talks to Conchita Fernandes about his visually descriptive images of the streets in Tehran, and why he loves to photograph its people.

Marjane Satrapi's *Persepolis*, an autobiographical graphic novel, recounts the tumultuous overthrow of the then ruler, Mohammad Reza Shah Pahlavi, during the 1979 Islamic Revolution in Iran, and how it affected her life and that of her family's. Even though the book is largely a personal account of Satrapi's growing up years in Iran, *Persepolis* also comments on the then

political climate of the country. She herself acknowledges that since 1979, Iran has been connected with fundamentalism, fanaticism and terrorism. With the book, Satrapi sought to do away with such perceptions, and wanted people to not judge her country on the basis of a few extremists.

The good news is that she isn't the only one on this quest. Today, there are several artists in Iran who are taking active steps to

FIND MASOUD HERE!

- Instagram: @masoud
- Facebook: www.facebook.com/MasoudGharaiPhotography

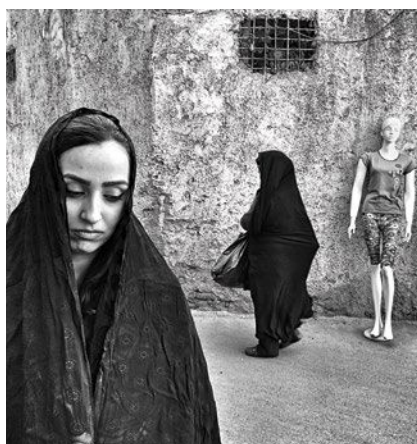
help change perceptions. One of them is street photographer Masoud Gharai.

INSTAFOLLOW NOW

Follow Elif Suyabatmaz's (@fisheyedreams) black and white stories, as she takes you through the different scenic locales in Istanbul, and introduces you to its various intriguing inhabitants.

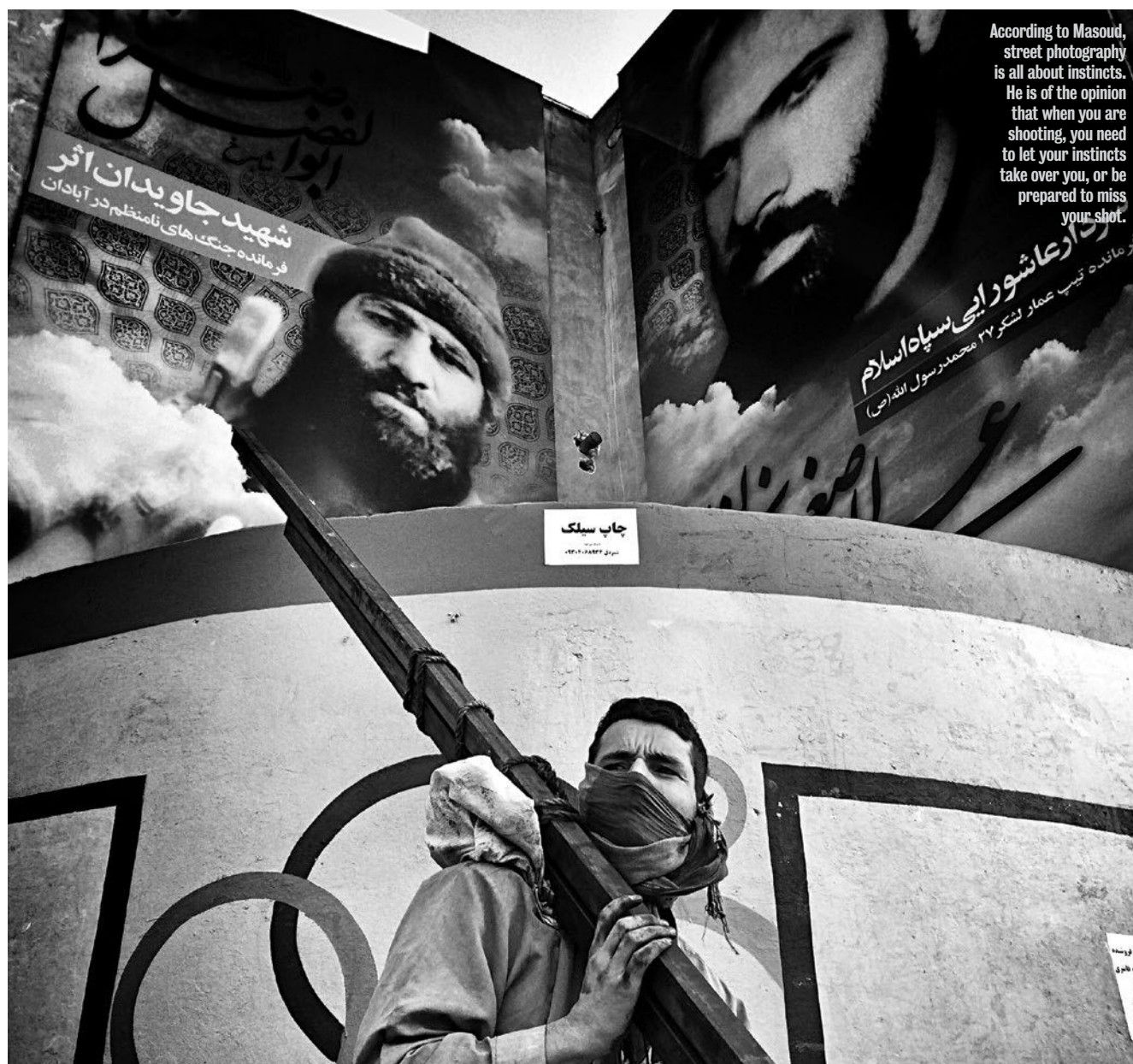
Creating a Sense of Nostalgia

I remember the first time I came across Masoud's photographs on Instagram—it felt like I had entered one of the by-lanes of Tehran. Having grown up in the Middle East myself, the pictures evoked a deep sense of longing within me. The visuals of the little cafes and the old timers gathered there for a chat, reminded me of my trips to the marketplace in Kuwait, when I was



He prefers shooting in black and white because he feels that it gives his subjects more depth, and also does away with the distraction that comes with the use of colour.

young. Masoud has recorded this and several other interactions, and has woven them together in a moving narrative that ▶



According to Masoud, street photography is all about instincts. He is of the opinion that when you are shooting, you need to let your instincts take over you, or be prepared to miss your shot.



62

➔ When he started shooting with his cellphone, he began by making images of men in hats. “Whenever I photographed them, I felt like I was recording one moment from my own life. Those men are the heroes of my photos,” he says.



gives the viewers an insightful peek into his world.

Making a Choice

With such strong aesthetics, I found it hard to believe that Masoud has only just begun making photographs. He started making pictures about two years ago, and it has been only a year since he began cellphone photography. “Before taking up street photography as a full-time career, I was an Art Director at a magazine. I spent a lot of time stuck in the office working, and had absolutely no time to shoot,” he says. At this point, he had to make a

➔ Masoud finds street photography to be very invigorating. He thinks that the most striking feature of the genre is that it is always on the move, and that there is no room for hesitation. “You have to be quick, accurate and careful, and this is exactly why it’s so energizing,” he says.

Tips on Becoming a Better Street Photographer

- **The Camera Does Not Matter:** Remember that great moments are not necessarily captured on expensive cameras. So, don't stress on the quality of your device.
- **Review and Introspect:** Every now and then, ask yourself why you make the type of photographs you do. If you don't have an answer, move on to something else.
- **Don't Forget to Smile:** When you make pictures, it helps to have a smile on your face. You will appear less mysterious and more approachable.

choice between photography and his job. Masoud chose photography.

This decision has not just allowed him to devote his time towards something he

loves. His photographs of the bustling streets of Tehran have been featured in several exhibitions, and he has been included as a member of Rooz Daily—an Iranian photography collective.

Dispelling Preconceived Notions

What I like the most about Masoud's work is that his images dismiss any stereotypical ideas you may have about Iran. Any ambiguous ideas that you may have about the women in the country is

⚡ The dynamic streets of Tehran are a constant source of inspiration to him. He feels that the ever-evolving streets always give him something new and dramatic, every single time.





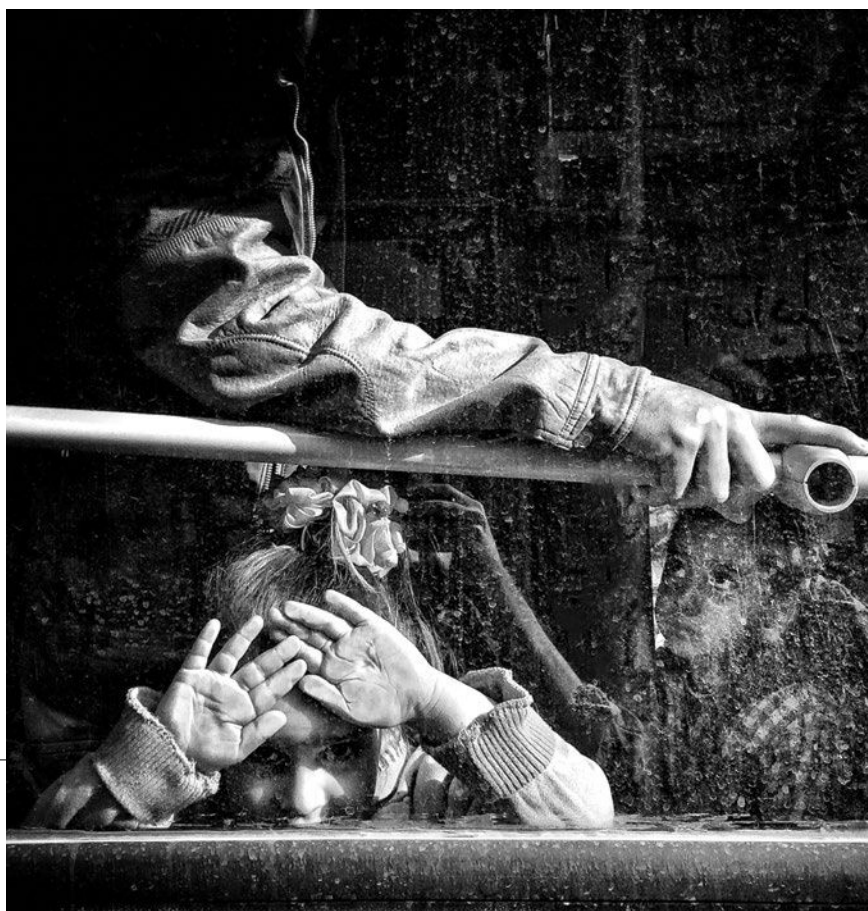
➤ Masoud uses Snapseed and Photoshop to edit his photographs. However, he mostly uses them to make slight tweaks to the brightness and contrast of his images.



Dealing with Restriction

When asked about how open Iranians are about having a camera pointed at them, he talks about how uncomfortable people get around DSLRs. "I have been arrested several times for making photographs of people in the city. I wonder where

➤ He likes to showcase his photographs as he sees them. This is why, during the editing stage, he does not remove even a single element, because he feels that it is as much part of the city as he is.



➤ He prefers using the iPhone over other cellphones, because of its photography apps and the device's fast processing speed.

"I am interested in the older generation's lifestyle, and the men in chapeau hats remind me of that. Whenever I see them, I feel good, and that's why I try to look like them when I go out to shoot. Sometimes, when I wear the hat and walk down the street, I feel like I am living in a different time."



➤ Staying true to the dynamism of street photography, Masoud's portraits are often a mix of playfulness and wariness.

their distrust for the camera in my hand originates from. I guess they felt that the camera would reveal something deep and personal, hence their anger. It really used to bother me. I hope that this culture of photography in my country changes soon, and that my people become less afraid of it."

A New Change

However, as soon as he embraced the cellphone, Masoud uncovered a new means to the very same people who detested him for photographing them. This time around,

they did not care about him shooting them, and he slowly became a part of their daily activities. "This did not just help me in making better photographs, but it also meant that I wouldn't lose out on capturing important moments. Moreover, I wasn't afraid of getting arrested or picking a fight. I finally felt comfortable and confident."

Masoud knows that it will take a while for people to see Iran for its actual self. In the meantime, the 27-year-old photographer is going to continue making engaging visual stories of his people. **BP**

READERS' GALLERY

Better Cellphone Photography's readers were challenged to photograph the beauty of architecture in this month's contest.

Presented by



Winner



Meeting at the Center Harsa Mitra, Kharagpur

What made me shoot this: The strong lines and the symmetry of the structure was what interested me to photograph the image.

What I learnt: When shooting architecture, it is important to maintain a balance in all the elements of the structure. This particular photograph was a good lesson in composition and maintaining symmetry.

Shot with: Samsung Galaxy S4

Scattered Figures Jishnu Nandy, Bengaluru

What made me shoot this: I was inside an office complex in London, when I noticed the four individuals scattered on the different floors of the building. The entire setting was very reminiscent of a movie scene.

What I learnt: When I had initially framed the shot, it featured a lot of the interior architecture, and this took away focus from the main subject. This made me realise the importance of cropping.

Shot with: Samsung Galaxy Note 3



Honourable Mention

To be featured on these pages, participate in our contests by logging on to betterphotography.in/contests and win exciting prizes!

GRAND PRIZE

The grand prize winner, gets a 4200mAh Godrej GP PowerBank, the perfect companion for cellphone and travel photographers.



All the nominees will also be featured on, betterphotography.in.

*Actual colour of the Powerbank may vary

➡ An Upward Spiral

Madhu Ganesh Mohan,
Gurgaon

What made me shoot this:

The pattern of the circular tunnel, photographed from the bottom up, was very alluring. It resembled a mysterious passage, and this is why I wanted to shoot it.

What I learnt:

I learned that just by experimenting with the phone's camera settings, you can get very interesting effects. Here, I tweaked the exposure to bring out the shadows of the spirals.

Shot with: Apple iPhone 5s

Honourable Mention

➡ An Unusual Plain

Saurik Shah, Mumbai

What made me shoot this:

As I was walking on the foot over bridge, I noticed how the lines of the bridge converged and pointed towards the building facade.

What I learnt:

Lines play a vital role in adding dynamism to a photograph, hence making it an interesting visual. Here, the lines look like as if they are supporting the dome of the structure.

Shot with: Apple iPhone 6 Plus



Honourable Mention

Godrej GP

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- Alkaline Batteries
- Rechargeable Batteries
- Chargers
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OVERDRIVE

70

Ishaan Saxena

Age 22, New Delhi

With a few Diwali lights attached to a water pipe, I made a light painting wand. I threw water on the ground around the car, so that the reflection would fill up the bottom part of the frame. After about 30-35 minutes of shooting I had 10-12 images, which were then put together in postprocessing. I played with the hues slider in order to get the colours I had visualised for the final result.

Camera: Canon EOS 6D

Lens: Canon EF24-70mm

f/2.8L USM

Aperture: f/9

Shutterspeed: 15 sec

ISO: 125

ON ASSIGNMENT

Mesmerising portraits of a photographer's deep love for the sea

94



TIPS & TRICKS

Photographing miniscule droplets, the vibrancy of fruits and the beauty of horses

98



When You Wish Upon A Star...

An intense automotive photography competition saw a multitude of ways to photograph a single object of luxury and class. **Natasha Desai** takes you through this exhilarating journey of skill and persistence.

When you put together 29 photographers from different genres, varying weather conditions and a stylish car, what do you get? An action-packed competition, to say the very least. Mercedes-Benz, OVERDRIVE and *Better Photography* put together India's most thrilling car photography competition,

which took its contestants across the country. Here's a look at the journey that the semi-finalists undertook, to get closer to the final round—a road trip with the *Better Photography* and OVERDRIVE teams from Chandigarh to Naldhera and back! This round will determine who gets their hands on the prize—the stunning Mercedes-Benz CLA 200, for a year!

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Hotel Narain Niwas provided several nooks and crannies that the contestants could utilise for unique frames.

The Face-Off!

One set of contestants arrive in Jaipur while the other set touches down in Chikmagalur. With the cars ready and raring to go, the competition

From all the contestants that participated, 15 photographers were selected through an online competition held on the *Better Photography* website. The other 14 photographers were hand-picked based on their skill and the challenge that they would pose to the other contestants.

Both locations that the contestants went to, came with their own set of challenges. In the north, the pink city of Jaipur provided access to grand heritage structures and an arid landscape. Further down south, the scenic hills of Chikmagalur came with unpredictable weather, forest canopies and rolling coffee estates.

Each contestant had one day to go around each location and scope out possible shooting locations. Armed with their equipment, they set out the next day, with the Mercedes-Benz CLA 200 and a chauffeur. Their brief was simple—to make most of their surroundings and submit 20 stellar photographs.

What ensued was a test of skill, ideas, execution and problem-solving. The photographers grappled with the elements and did whatever was needed to make their unique vision come to life. Their goal was clear—to make it to the next round of another intense face-off with three of the best contestants!

JAIPUR—Hotel Narain Niwas and Castle Kanota



All photographs by Aditya Nair

The grand palaces that are now known as Hotel Narain Niwas and Castle Kanota have been long sought after as film locations. Both locations had classic architecture, sprawling green lawns, ample tree cover, peacocks, horses and much more. These resplendent heritage properties with their luxurious façades, lent a different kind of charm to the contestant's photographs.

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A modern machine in an old-worldly location like Castle Kanota can only mean photographs of a very special kind.

Aditya Nair



As soon as the contestants walked into Villa Urvinkhan, they were greeted by an infinity pool, which provided yet another stunning location in the picturesque estate.

K Madhavan Pillai

CHIKMAGALUR—Villa Urvinkhan

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Prasad NP



Prasad NP



K Madhavan Pillai



K Madhavan Pillai

Villa Urvinkhan, served as the perfect base for the contestants. As both Sunil and Siddhanth Gowda, the affable proprietors of the incredibly luxurious home stay and the adjoining 500-acre coffee plantations, provided valuable insight about the best spots to shoot at. With the continuously changing weather, beautiful winding roads, and the green backdrop, it was quite the setting for an intense competition.

Judging Process

Once the images were in, the judging panel for *Frame the Star* had the task of selecting the three winners from the 29 photographers.

With formidable experience in both photography and the automotive industry, a panel of five judges sifted through over 500 photographs from 29 photographers. Ultimately, each judge had to select a single image, that appealed to them the most.

After the face-off in Jaipur and Chikmagalur, each photographer had two days to submit 20 of their best photographs. The only necessity was that at least five of the images had to have the entire car in the frame. They could

interpret, produce images, and edit as creatively as they desired.

The judges were then invited to make their assessment through an online web portal. The three-step judging process was anonymous and the panel was requested to take into account how creatively each contestant used the situation at hand.

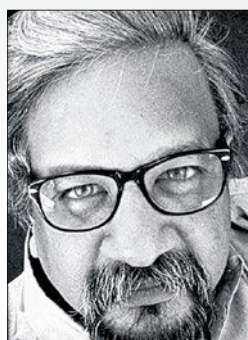
In the end, the three photographers with the maximum number of points went on to compete in the final face-off round of *Frame the Star*! To find out about the three finalists, the final challenge and the winner, keep an eye out for the next issue.



Swapan Parekh
Photographer

"I have to admit that there were some good conventional car shots. Having said that, barring one or two bodies of work where the photographers own tangential thinking was of some caliber, most works looked like an overkill of software tweaking and an attempt to impress a jury. This is an issue that seems to plague Indian photography at large."

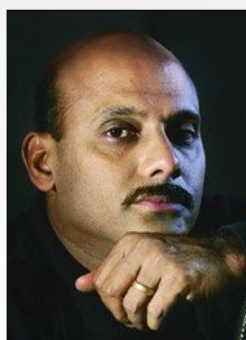
With a career spanning over decades, Swapan Parekh is widely acclaimed to have brought in the documentary aesthetic to Indian advertising photography, whilst simultaneously pursuing contemporary bodies of personal autonomous work.



Prashant Godbole
Founder & Creative Director,
Ideas@Work

"While there was a lot of conventional photographs, there were also some exceptional standouts. In a competition of this nature, one needs to distinguish oneself, much like in advertising. It was also fascinating to discover human elements in a genre like automotive photography."

Prashant Godbole's minimalist photographs are influenced by his background as an art director in advertising. He developed a passion for the visual arts in college which led him to the Sir JJ School of Arts. Over his 24-year long career he has worked at many advertising agencies, and now runs Ideas@Work.



Sherwin Crasto
Director,
SOLARIS IMAGES

"What I found a shade difficult was to look for that one great image that would complement such a great car. With every photograph I looked at, I had to look at both these aspects. Overall, I felt that most people had done their homework but quite a few really needed to step up their game."

A part of SOLARIS IMAGES, Sherwin has been a top-ranked, award-winning photojournalist for the last 26 years. Sherwin Crasto has worked with Associated Press, Reuters and is now the brain behind SOLARIS IMAGES. There is scarcely any kind of event that has been not captured by his lenses.



Peter Griffin
Editor-Special Features,
Forbes India

"The most impressive thing was the very many different ways the photographers managed to see the car. What I looked for above all—perspectives that weren't clichéd or self-indulgent, and that brought out the spirit of the beautiful vehicle. What I looked for second was how I might steal one of these cars!"

Peter Griffin works for Forbes India, where he handles the back-of-the-book features section. In previous lives, he was an advertising creative director, voice-over artist, RJ, TV host, web producer and content architect, freelance travel writer, columnist, and consultant to NGOs.



Bertrand D'souza
Editor-in-Chief,
OVERDRIVE

"For the first time in my experience with automotive photographs, I was treated to a whole new way of looking at them. We tend to stick to a certain way of shooting cars in the industry and I don't think I have ever visualised them in the way these photographers have. I enjoyed these creative techniques that I came across."

Armed with a childhood fixation of cars and a degree in automotive engineering, Bertrand D'souza has been with OVERDRIVE magazine for over 15 years. Ever the avid globetrotter, he enjoys new sights and sounds as much as he enjoys cooking, whenever he is home.



Automotive Beauty

When the rather glamorous CLA is set against the backdrops of Chikmagalur and Jaipur, the possibilities are limitless.

Rimless windows, a distinctive profile, plush interiors, hypnotising taillights...are just some of the things that made the CLA an attractive subject.

Contestants of *Frame the Star* had a free run of two very diverse landscapes, with

no limits to how creatively they could shoot the car. Each person made the most of their 24 hours with the red and white vehicles allotted to them. We bring you tips, challenges faced and advice from them that go above and beyond the classic techniques of tracking and panning.

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Soumitra Pendse

Mumbai, Age 48

"I made use of zoom burst to bring out the sense of speed that the car conveyed to me right away."

Camera: Canon EOS 5D Mark II

Lens: Canon EF 70-200mm

f/2.8 IS USM II

Aperture: f/22

Shutterspeed: 1/2sec

ISO: 100

➔ **Edric George**

Age 31, Goa

"I deliberately left out the logo in this frame, to draw attention to the car's headlights. I wanted to emphasise on how stylish the vehicle is."

Camera: Canon EOS 5D Mark III

Lens: Canon EF 35mm f/1.4L USM

Aperture: f/1.4

Shutterspeed: 1/400sec

ISO: 400



➔ **Giri Cavale**

Age 38, Bengaluru

"I wanted to get both the blue of the sky and the red of the car in the same frame, but, the whole scene in front of me was misty and dark. To achieve this, I had to make a long exposure with the help of my tripod."

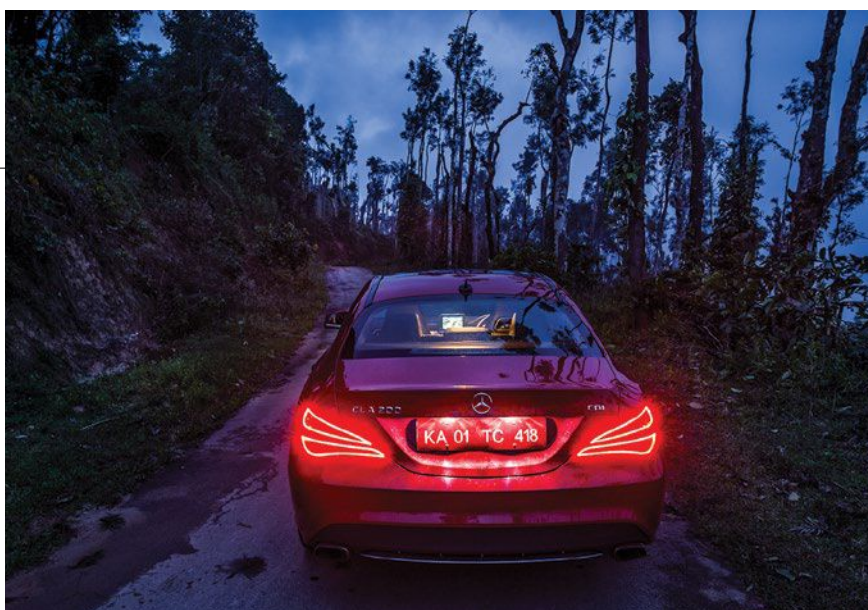
Camera: Nikon D4

Lens: Zeiss Distagon T* 2/25 Zf/2

Aperture: f/6.3

Shutterspeed: 1sec

ISO: 500



➔ **Edric George**

Age 31, Goa

"As the evening turned darker, I used an LED light unit to light up the car model. The green colour of the trees in the background only served to bring out the shape of the tail light."

Camera: Canon EOS 5D Mark III

Lens: Canon EF 35mm f/1.4L USM

Aperture: f/1.6

Shutterspeed: 1/640sec

ISO: 400



➔ **Raju AK**

Age 52, Bengaluru

"Stopping in the middle of the road, with pitch darkness around us was not ideal, but it was necessary. Since I was using a multiple exposure mode, I would wait for a truck lit up with colourful light to pass by. After about 10 exposures, my image was complete."

Camera: Nikon D4

Lens: Nikkor AF-S DX 12–24mm f/4G IF-ED

Aperture: f/8

Shutterspeed: 20sec

ISO: 200





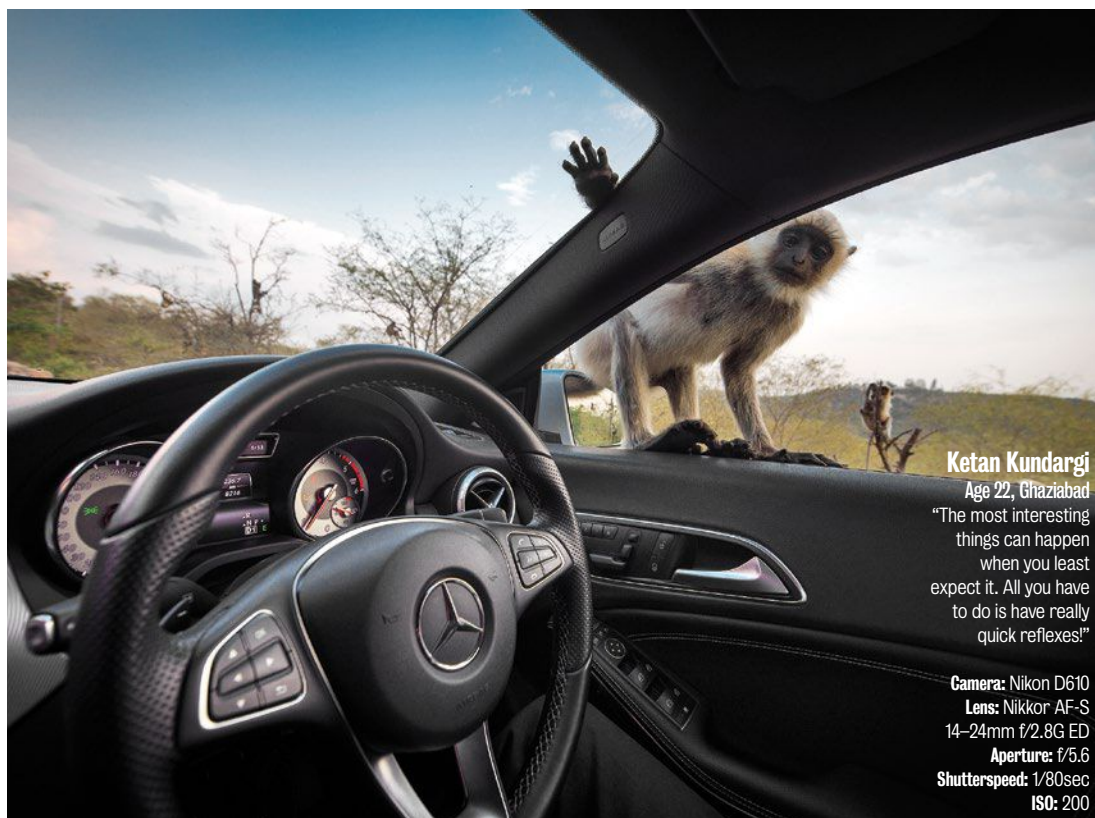
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➔ **Gaurav Sawn,**
Age 27, Mumbai

"I used an LED light unit to shine some light on the car, as it was very dark at the top of the hill. Then, in postprocessing, I tweaked the white balance to get the purple-red ambience that I wanted."

Camera: Sony Alpha a7 MII
Lens: Sony Vario-Tessar T* FE 16-35mm F4 ZA OSS
Aperture: f/4
Shutterspeed: 13sec
ISO: 50





Ketan Kundargi

Age 22, Ghaziabad
 "The most interesting things can happen when you least expect it. All you have to do is have really quick reflexes!"

Camera: Nikon D610
Lens: Nikkor AF-S 14-24mm f/2.8G ED
Aperture: f/5.6
Shutterspeed: 1/80sec
ISO: 200

Kevin Nunes

Age 30, Mumbai
 "With the first image, I wanted to bring out a sense of airiness in the car. The sun roof in turn acted as a polarising filter and brought out the details in the sky. In the second photo, I wished to use the details of the car and tie it in with the surroundings, which I achieved by making a multiple exposure."

Camera: Canon EOS 5D Mark III
Lens: Canon EF 16-35mm f/2.8L USM, Canon EF 24-105mm f/4L IS USM
Aperture: f/13, f/20
Shutterspeed: 1/100sec, 1/125sec
ISO: 100, 200

➔ Riddhi Parekh

Age 27, Mumbai

"As I was shooting in a beautiful place like Chikmagalur, I wanted to incorporate the locals and the lush, green surroundings into my image. The girls passing by were just the subjects I was looking for."

Camera: Nikon D800

Lens: Nikkor AF-S

14–24mm f/2.8G ED

Aperture: f/2.8

Shutterspeed: 1/60sec

ISO: 200



Kashish Parpiani

Age 22, Mumbai

"I really wanted to bring out the profile of the car, which I think is often left out. The high contrast ensured that the white of the car would be offset by the sky and further emphasis would be placed on the distinct lines."

Camera: Nikon D7000

Lens: Nikkor 12–24mm

f/4 IF-ED

Aperture: f/11

Shutterspeed: 1/320sec

ISO: 250



Kevin Nunes

Age 30, Mumbai

"When shooting in a place like Chikmagalur, I wanted to fuse the car with the greenery around me. And, what better way to combine two elements together than with multiple exposure. While I found an interesting location for the car, the tricky part was finding another hill to match it."

Camera: Canon EOS 5D Mark III

Lens: Canon EF 24–105mm f/4L IS USM

Aperture: f/10

Shutterspeed: 1/125sec

ISO: 200

Gaurav Sawn

Age 27, Mumbai

"As I did not have my tripod with me, the bumpy road proved to be quite the test for how steady I could hold my camera. The angry looking clouds above us added drama to the image."

Camera: Sony Alpha a7 MII
Lens: Sony Vario-Tessar T* FE 16-35mm F4 ZA OSS
Aperture: f/4
Shutterspeed: 1/60sec
ISO: 320



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Zishaan Akbar Latif

Age 30, Mumbai

"The headlights of another car were the perfect light source to light up the CLA I was shooting. The raindrops looked like beads of sweat that one would normally associate with humans. This simple experiment with a digital multiple exposure turned out to be a great shot."

Camera: Canon EOS 5D Mark III
Lens: Canon EF24-70mm f/2.8L USM
Aperture: f/2.8
Shutterspeed: 1/400sec
ISO: 1000



Zishaan Akbar Latif

Age 30, Mumbai

"The idea for this image was to have the car literally grow out of the surroundings. This is why I decided to expose the nose of the car multiple times with different parts of the forest."

Camera: Canon EOS 5D

Mark III

Lens: Canon EF24–70mm

f/2.8L USM

Aperture: f/3.5

Shutterspeed: 1/200sec

ISO: 500



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Ishaan Saxena

Age 22, New Delhi

"A routine tea break turned out to be an interesting place to bring in a local element to the frame. I set a slow shutterspeed and waited for a white vehicle to pass by, which I felt would complement the CLA."

Camera: Canon EOS 6D

Lens: Canon EF

24–70mm f/2.8L USM

Aperture: f/22

Shutterspeed: 1/2sec

ISO: 100





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📍 Raj Lalwani

Age 28, Mumbai

"Raghubir Singh's *A Way Through India*, was an obvious inspiration for me. Of course, the Ambassador that he had documented relates more to Indian hinterland, but even with the Mercedes, I wanted to explore the idea of the journey, rather than just the car."

Camera: Nikon D750

Lens: Nikkor 24–70mm
f/2.8

Aperture: f/14

Shutterspeed: 1/500sec

ISO: 1000



📍 Kashish Parpiani

Age 22, Mumbai

"By going closer to the logo instead of standing above it, the reflections of the trees created a frame around it."

Camera: Nikon D7000

Lens: Nikkor 10mm f/2.8

Aperture: f/2.8

Shutterspeed: 1/1250sec

ISO: 400

➔ **Naveen Krishnan**

Age 27, Mumbai

"The rustic, painted wall seemed like the perfect backdrop for a modern machine. When another vehicle passed by, to me, it created the illusion of movement even though the CLA was stationary."

Camera: Nikon D4S

Lens: Nikkor AF-S

70–200mm f/2.8G ED VR II

Aperture: f/22

Shutterspeed: 1/10sec

ISO: 50



Raj Lalwani

Age 27, Mumbai

"Photography, for me, is a lot about serendipity. Serendipity that I had carried a car ornament shaped like a dog (without planning to), serendipity that there was another dog taking an evening snooze, serendipity that it started to rain just as I saw the frame and, decided to use the flash..."

Camera: Nikon D750

Lens: Nikkor AF-S

24–70mm f/2.8G ED

Aperture: f/22

Shutterspeed: 1/60sec

ISO: 1000



Natasha Hemrajani

Age 37, Mumbai

"I liked the immensity and the remoteness of the scene. The lake was so still that you could see the reflections of everything around it. Since you can't see the road, the car looks almost suspended between elements like a white cloud."

Camera: Canon EOS 5D Mark II

Lens: Canon EF 24-70mm f/2.8L USM

Aperture: f/5

Shutterspeed: 1/100sec

ISO: 800



➤ Astro Mohan

Age 44, Udupi

"With a graduated tobacco filter, I was able to create a sky to complement the colours of car. With an off-camera flash, I made sure the car was well lit."

Camera: Nikon D4

Lens: Nikkor AF-S 24-70mm f/2.8G ED

Aperture: f/11

Shutterspeed: 0.8sec

ISO: 400



➔ **Kartik Jasti**

Age 32, New Delhi

"With the sun shining down from behind the CLA, I would have captured just its silhouette. To ensure that the car had enough of light on it, I made use of a very large reflector."

Camera: Nikon D800

Lens: Tokina 11-16mm f/2.8

AT-X 116 Pro DX

Aperture: f/13

Shutterspeed: 1/200sec

ISO: 200



➔ **Abhijit Paul**

Age 42, Kolkata

"I wanted the car to stand out starkly from its surroundings. This is why I metered for the entire scene and then underexposed it."

Camera: Nikon D700

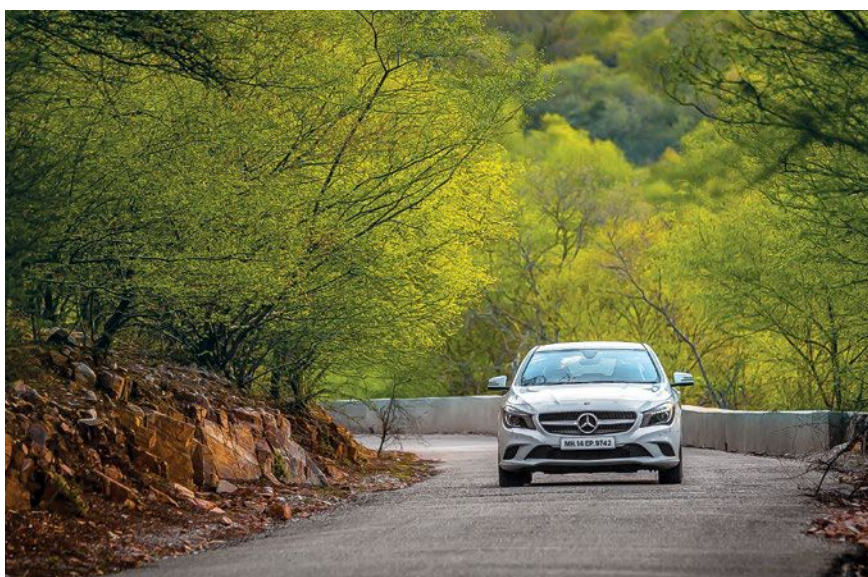
Lens: Nikkor AF-S

14-24mm f/2.8G ED

Aperture: f/5

Shutterspeed: 1/160sec

ISO: 500



➔ **Pushp Deep Pandey**

Age 27, Ghaziabad

"To me, this picture is about the road trip one undertakes, surrounded by greenery and the unknown road ahead. The car in turn, becomes a part of this journey."

Camera: Canon EOS 5D Mark III

Lens: Canon EF 70-200mm f/2.8L IS II USM

Aperture: f/2.8

Shutterspeed: 1/2000 sec

ISO: 800

Gaurav Sawn

Age 27, Mumbai

"The fort walls lined up perfectly in the frame to create leading visual lines. I used a telephoto lens so that the distance between the car and the city would lessen."

Camera: Sony Alpha a7 III

Lens: Sony FE 70-200mm

F4 G OSS

Aperture: f/4

Shutterspeed: 1/250sec

ISO: 200

To find out who made it to the final round of *Frame the Star*, make sure to grab a copy of the September issue of *Better Photography*!



Illustration by: Santosh D Kamble

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Cloud Storage: A Wiser Alternative

Moore's Law suggests that storage capacity will double every two years while prices will halve. As technology evolves, people are migrating from hard disks to cloud storage.

Rahul Sharma and Naimish Keswani evaluate whether it is the right choice.

Did you know that the first external hard disk, made by Seagate in 1980, had only 5MB of storage? It was called the Seagate ST 506, was 5.25 inches long and was priced at a whopping USD 1500 (approx. Rs. 95,600.) Since then, technology has come a long way just like the predictions of the Moore's law. Nowadays, hard disks are able to store data up to 8TB. They are convenient plug and play devices and are easy to use, even by people who may not be technologically sound. Over the years, cloud storage has come to the forefront with services like iCloud, Google Photo and One Drive. Photographers today will find it easier to create online backups.

The first cloud storage service to be marketed was Microsoft's Live Folders, which is now known as OneDrive.

Cellphone photographers, too, can make backups through their phones instantly, even as they make images; whereas DSLR users need to transfer to a separate storage device before re-transferring to a cloud service. As far as various storage media go, hard drives offer the lower cost per MB.

Today, most photographers still use physical hard drives more than online backups because the cloud is not popular. The question is—what would you choose?

Safety Concerns

Hard disks are delicate devices that should not be mishandled. They have to be used periodically to avoid demagnetisation, which can cause data loss. Moreover, they may get infected with viruses if they are used

STORAGE TYPE	CLOUD STORAGE (ONLINE)	HARD DISK (OFFLINE)
Example	Google Photo App	Seagate Backup Drive
Maximum Capacity Available	30TB (For images greater than 16MP)	8TB (Per hard drive)
Prices	Images below 16 MP get unlimited uploads. Higher resolution after 15GB need to pay: 1 TB: USD 9.99/month = Rs. 640/month For 3 years (36 months): 640 x 36 = Rs. 23,040	Approximating three years for proper functioning with two additional backups. Price of a 1GB Seagate Backup Drive: Rs. 4128 approximately. Rs. 4128 x 3 (for safe backup) = Rs. 12,384 approximately
Safety issues	Breach of Privacy	Demagnetises, crashes, virus attacks, loses data if handled poorly
Expandable	Only up to 30TB	No, buy a new one
Added Expenditure	Data charges, extra expansion costs	Special Hard Disk cases
Convenience	Yes, accessible across platforms	No, all backups in one place

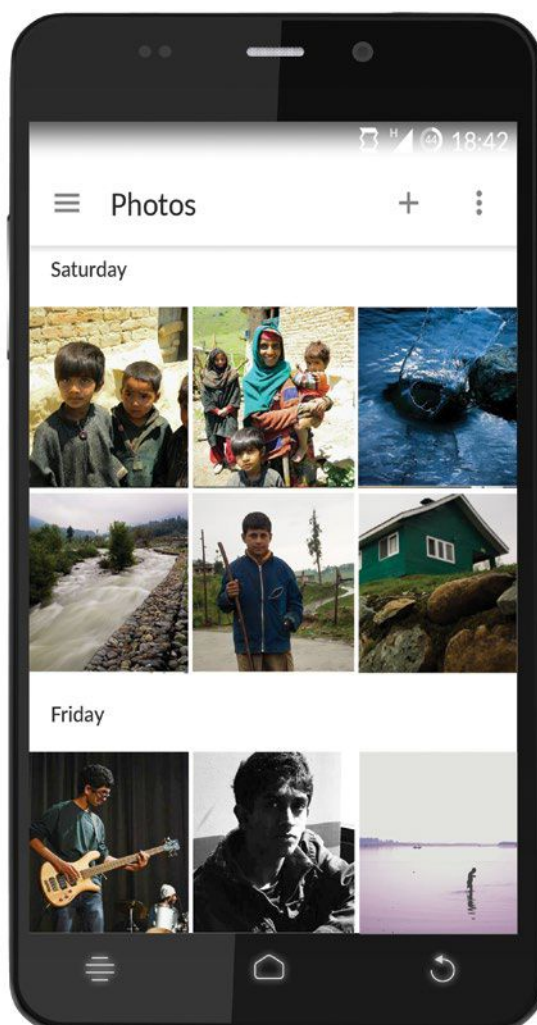
on a lot of different devices. Apart from that, physical theft also poses a major threat.

On the other hand, cloud storage companies use multiple redundancy systems which ensure that they are not prone to the problems of the stand alone backup hard drive. They are susceptible to hacking but their system uses far more advanced and powerful tools to prevent that from happening.

Accessibility Across Platforms

If your data is lying in an unplugged external drive at home, you cannot access it remotely, regardless of where you are. Whereas with cloud storage, you can access and share data as long as you have internet connectivity. It can make life a lot easier for photojournalists, commercial and stock photographers and for anyone travelling extensively

The Google Photo App on your cellphone gives you the option of instantly backing up all your images. It automatically helps you get rid of space constraints on your device.



Is it for You?

If you shoot data intensive, high resolution photos or videos with DSLRs, hard drives are a good option. On the other hand, if you shoot a lot with your cellphones or can make do with 16MP JPEGs, choose cloud storage. Yes, it needs connectivity to the internet and charges you for storing large images, but it is definitely more convenient in the long run. 📷

Google Photo App at a Glance

The Ultimate Choice for Cellphone Photography: For images less than 16MP, the Google Photo app is the most optimum option. It grants you unlimited storage and does not reduce image resolution at all.

Selective Sharing: It allows you to share your photos selectively. All you have to do is just share the link with your friends. If you feel that the person with whom you shared the link should not access your photos later, you can revoke access.

Advanced Search Option: If you forget the title of an image or what you saved it as, it will be strenuous to search the entire archive of backups. The app has a solution...it allows you to search what you remember about a photo such as apple, horse, etc. Its search engine recognises certain elements and subjects of an image.

Face Recognition Over Age: Suppose you have previously tagged your current image and then uploaded your childhood one, the app recognises your face in the latter.

Sorts Your Images According to Geotagging: The app sorts out the photographs according to their geotags. This makes it easier for you to search those that you photographed at a particular location.

Applicability Across Devices: If you do not want a specific image in your storage, you can delete it. The deletion will be applicable across all devices. The same goes for uploads and the auto-upload feature on your cellphone is rather convenient.

The Assistant Feature: This option in the app suggests you to creatively mould your photographs. You can make GIFs and short videos from your timeline images.

Being photographed underwater can be quite tiring. But you also feel a lot more flexible and almost weightless. I think what people tend to forget is that handstands, backbends and other gravity-defying poses are a million times easier underwater.



Surprisingly, I have always felt awkward in front of the camera. This is why I like to photograph these 'half portraits'. Moreover, I like the mystery it creates.

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ON ASSIGNMENT

The Underwater Maiden

Valia Efstathiou talks about her never-ending love for the deep blue sea and why she sometimes wishes she was a mermaid.

Ever since I was a little girl, the sea has always been my safe place. This had a lot to do with the fact that I lived my entire life in Greece, amidst its crystal clear waters. Its tranquility continues to draw me towards it, and every time that I dive into the sea, I find myself revisiting my childhood days.

My Perspective

I think this was the biggest reason behind the development of my underwater portrait series—to preserve the happiest memories from my growing up years. Also, at the

time that I started the series, Greece was hit with a financial meltdown. I think shooting underwater was my way of seeking creative ▶

My Assignment

Description

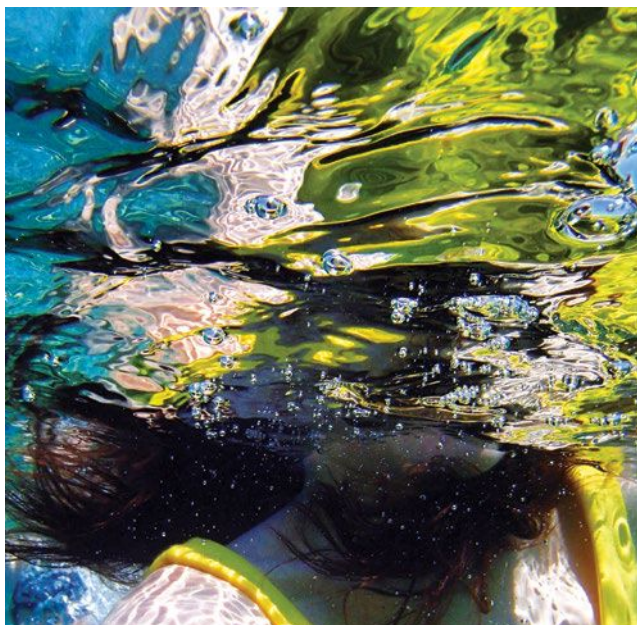
To create illusionary underwater photographs

Duration

I have been photographing the series on and off, since 2010. However, in the last few years, I have been shooting much more regularly.

Notes

The series has been a very liberating experience. It has allowed me to become one with the sea.



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🔗 **The thing that I love the most about shooting underwater is the warped effect created as a result of light and refraction. I love to incorporate this in my photographs.**

Sometimes it's best to just let the water work its magic.

ways to escape reality. Nevertheless, I will always consider myself fortunate to be part of such a captivating country like Greece.

Luckily, I have a great partner who has been more than enthusiastic in making this series possible. The first time that we shot underwater, we used an old point-and-shoot camera in a cheap plastic bag. Even though the quality wasn't great, I still loved the pictures. In a way, it rekindled my love for the sea, and since then, we spent most of our summers on the various islands of Greece.

The Process

As fun as this sounds, it's quite hard to find a good place to shoot. We try to avoid crowded

beaches or islands brimming with tourists. Secluded areas with little to no activity are the best. Then, we either swim to the spot or use our little inflatable boat.

Once I am under water, I focus on postures that are elegant and graceful. I don't really pre-visualise my movements, and prefer being spontaneous. My partner then sets out to capture my performance, which can easily last for several hours.

Shooting underwater has made me realise that it is not the easiest thing to do. Initially, I found it quite difficult to hold my breath and pose for the camera, without letting my clothes drag me down. It has taken a lot of practice to get comfortable underwater.

My Equipment

I don't use any expensive camera or equipment to make my underwater images. I shoot using the waterproof Olympus Tough TG-820 iHS camera.

Tips to Keep in Mind When Photographing Underwater


- **Using an Underwater Housing:** Don't get carried away with the different underwater cameras and gadgets available in the market. All you need is an underwater housing for your phone or camera, and you're good to go.
- **When You're Starting Out:** It is always advisable to practice making underwater photographs in a controlled environment, like in your local swimming pool. But if you do end up in the sea or the ocean, make sure that you pick a clear sunny day with calm waters.
- **Underwater Visibility is Crucial:** No matter how expensive your equipment is, you won't be able to shoot crisp photographs if the water is murky.

I don't think the sea and I are going to part ways any time soon. It's not just the release or the freedom that I love, but also the fluidity that I feel when we come together.

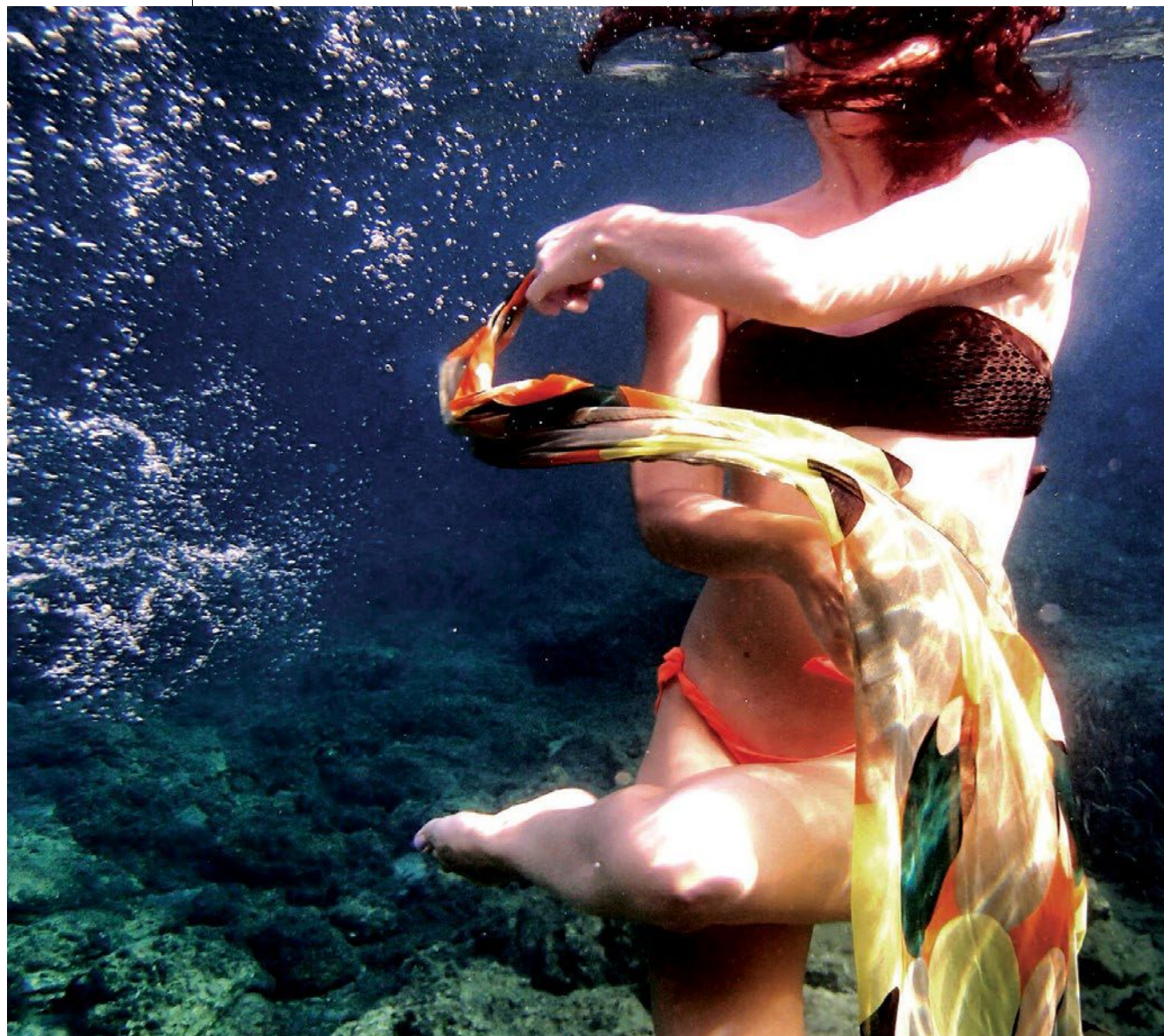
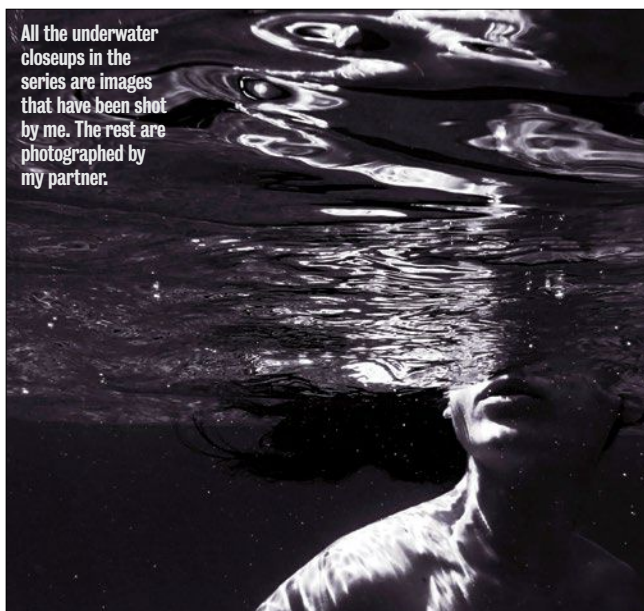
It is my sanctuary. 

— As told to Conchita Fernandes

To view more images by Valia, you can visit www.instagram.com/laliou

 I keep the postprocessing very minimal, and use Photoshop only to adjust aspects like brightness and contrast.

All the underwater closeups in the series are images that have been shot by me. The rest are photographed by my partner.



Want to share your ideas and tips? Write to
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Mumbai-400 013, Maharashtra, India.
Email: editor@betterphotography.in

Choice of angles and props you use can add dynamics and vibrancy to your images of fruits.



Glen Carrie

VIBRANCY OF FRUITS

Select the Fruit Carefully

Do not restrict yourself thinking that only fresh fruits account for a good image. Even old and withered ones can look interesting, such as sun-dried shriveled peaches and tomatoes. Look for fruits which have unique constitutions and can help you make fascinating visual patterns.

Focus on the Form

Understanding the contours of the fruits is very important, as it guides you to make your frame. You might want your image to

QUICK TIP

Spray water on the fruits in order to enhance their freshness. There must be no blemishes.

⚡ Location can greatly determine the overall look of your fruit. Avoiding plain backgrounds and shooting at natural locales can also work as an option.

bring out peculiar textures, colours and characteristics of the fruits. Balancing your frame by incorporating subjects such as a knife, a saucer and a plate can further enhance the form of your chosen fruit. Slicing them can help you reveal their anatomy and visual flavour.

Minimise the Colours

Fruits are all about their colours and it is an imperative element of your image. However, you must be cautious to not overdo the same. Try to minimise the colours as it will not only give consistency to your photograph but will also make it easier for you to balance its element. Deciding the colour combination prior to shooting your image is a good idea!

Rim Light for Effect

If you happen to glance at a fruit market at night, try observing the fruits that are lying on the stall. You will notice that you can clearly see edges and form, which were not detailed during the day. This is because of the tungsten bulbs that the vendor has placed above the stall. It is acting as a source of rim light. This can be a good technique that you can keep in mind when setting



Ervin Strauhmanis

up your own lights to photograph fruits. The precise balance of the rim light with the frontal light for better detailing is something you ought to look out for.

PHOTOGRAPHING MINISCULE DROPLETS

Using Appropriate Lenses

While shooting small-sized droplets, you can try to make them look larger than life. Aiming for a reproduction ratio greater than 1:1 will be a good idea.

Use macro lenses for reproducing the true 1:1 ratio. If you do not own them, try alternatives such as reversing rings, extension tubes and macro filters. Each of these options are very inexpensive when compared to an investment in lenses, but come with their own set of challenges.

Finding Your Viewpoint

How you position your camera when you are shooting tiny droplets is essential. In terms of your framing, you can choose to include the surface where the droplets hit after they fall. This helps in capturing splashes. Similarly, just focusing on one droplet, about to fall, gives exceptional detailing. For freezing the action of the



Heather

falling droplets or for splashes, remember to use a much faster shutter speed.

Adjusting the Depth of Field

The depth of field will determine the range of sharpness. It especially reduces when you use a longer focal length to shoot droplets. To compensate for the same, try reducing the aperture to increase the area of focus. The limited depth of field will also make it necessary for you to focus on the most

⚡ Sometimes an odd perspective is all you need, just like the droplets above that are shot from the interiors of a cheese grater.

QUICK TIP

Capturing the refracted image on water droplets can make for an interesting frame.



Addition of subjects, such as insects, can add to the look of your droplets.

Anika

The size and patterns of the droplets can guide you to choose the amount of area in focus for your image.



Tim Geers

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important part of your frame. Remember that objects that are even a millimeter closer or further from the focal plane can become noticeably blurred!

Using Alligator Spring Clamps

Certain elements in the background can enhance the look of the droplets. Using an alligator spring clamp, these objects can be positioned according to your requirements. The device has two clips which holds these elements together and allows you to free your hands completely. You can merely concentrate on making the image and adjusting your camera functions. Mostly used by jewelers, model makers and miniaturists, this device serves as a great tool for macro photography enthusiasts.

FRAMING THE BEAUTY OF HORSES

Finding the Right Locales

Horses are often found in abundance, outside city limits. We need to know where to look for them. Local horse breeds can be found in places such as Pehelgaum and Gulmarg in Kashmir, Spiti Valley of Himachal Pradesh, Jodhpur in Rajasthan, Zaskar in Ladakh and Kathiawar in Gujarat. Alternatively, you can visit an equestrian camp, but make sure you get the required permissions to make images.

QUICK TIP

Understanding horse breeds, their behaviour and features will help you make better images. Research your subjects well.

How Should I Frame my Subject?

Horses are reckless and constantly in motion, which makes them difficult to shoot. Certain elements such as muck, dirt, hooves and unkempt stables detract from the final photograph. They distract you from the main subject—horses.

The key is to decide what part of the frame will let you convey the emotions or uniqueness of the horse in that particular location and point in time. From showcasing the horse as a tiny part of a huge landscape to delving into its features with an extreme

⬇ If you want your images of horse to highlight speed and movement, capture motion blurs.



Isutomu Takasu




Moyan Brenn

close up, anything can look great. You ought to previsualise your photograph well.

Shoot from the Sides

Horses are aware when you make photos. To them, the camera lens seems like an eye. To avoid scaring them, shoot from their sides as most of them have blinders that obstruct their side view. If you want to still shoot from the front, be careful as they can shy away or bolt out of fear.

Try Panning While They Run

If you want to capture interesting motion blurs of the horses as they run, you ought to pan your camera! When the horses are galloping, move your camera sideways along with their motion. This helps to keep them in the same position of your frame. Make sure that the length of the exposure is long enough to allow the background to become blurred. To ensure smooth panning, use a monopod or a tripod. 

➤ The direction of sunlight can play an integral role when you shoot horses. Try to highlight their unique body features using natural light.

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READER'S TIP

Three Frames, Nine Exposures

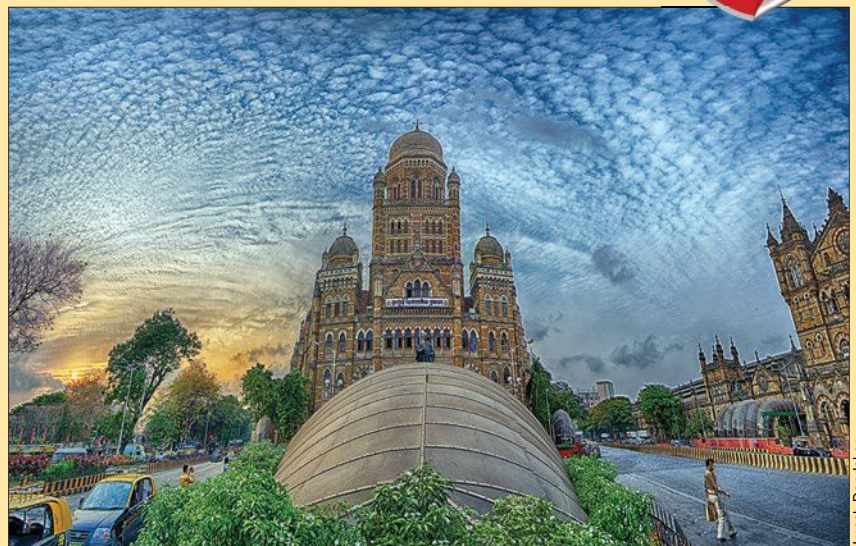
I made this HDR image on 29th March, 2016, a cloudy evening in the metropolitan city of Mumbai. I found this precise location to capture the symmetry of the BMC building along with the orange sky and CST station placed on the right. I had realised that placing the building symmetrically behind the underground passage would look good.

While shooting, I realised that if I set my camera exposure correctly for the sky, the BMC building would look underexposed. On the other hand, the sky would look blown out if the structure's exposure would be correct. Therefore, I decided to capture all details in a single frame using the HDR process.

I had pre-visualised the image as a HDR panorama shot. Therefore, I had to shoot three different angles at three different exposures simultaneously.

For this process, I decided my central shot first. After shooting from that angle thrice, I made six images from the other two angles. I ensured a 40-50% overlap with the central shot which made it simpler for me to stitch the photograph later, using Adobe Photoshop CC.

— Umesh Dandekar



Umesh Dandekar

To make this panorama image, I shot nine photographs with my Nikon D610 camera and Tokina 16-28 mm f/2.8 lens.



G Brad Lewis

- He grew up in Utah, and spent his boyhood exploring the Wasatch Mountains.
- His priority has always been to be surrounded by the beauty of nature. This prompted him to move to Alaska, and years later, to Hawaii.
- He likes to call himself a “ski bum and lover of life.”

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Pulse of the Planet

Traversing the unpredictable domain of Hawaii's volcanoes makes **G Brad Lewis** feel alive. **Tanvi Dhulia** learns of his many adventures.

The explosions reminded him of being on the frontlines of a battlefield. But the sights before him were far from grotesque. Methane gas erupted into purple flames as it came in contact with the swiftly advancing lava. Lewis had never

witnessed such colours before. And he hasn't ever since. The resulting pictures instantly give one the feeling of looking into the heart of a nebula. The viewer is gripped by disbelief—did such an event truly occur on earth? The lava would eventually engulf major parts of the

GREAT MASTERS
Simon Marsden
photographs an
alternate reality

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PHOTO FEATURE
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on the fading
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SPECIAL SHOWCASE
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If photographed in the right manner, Lewis believes that various emotions can be captured in a volcanic landscape. His images are proof to the fact that volcanoes don't just represent the planet's wrath, but also its extraordinary beauty.



At first glance, what looks like a celestial phenomenon, is actually methane gas interacting with lava flows. He made this picture in 1989.

town, Kalapana, Hawaii. While many see volcanoes as terrifying, Lewis views them with admiration, and when it comes to Kilauea, the world's most active volcano, there is even some affection.

It's Alive

Ever since he first set eyes on molten lava, and felt the ground underneath his feet tremble, he knew. Volcanoes are evidence that the earth we tread is a living entity. And for him, this is visible most clearly upon Kilauea. Situated on the Big Island of Hawaii, it has been the primary focus of his photographic work for nearly 32 years. He finds himself drawn to the powerful force to such an extent that he even has a home on the summit.

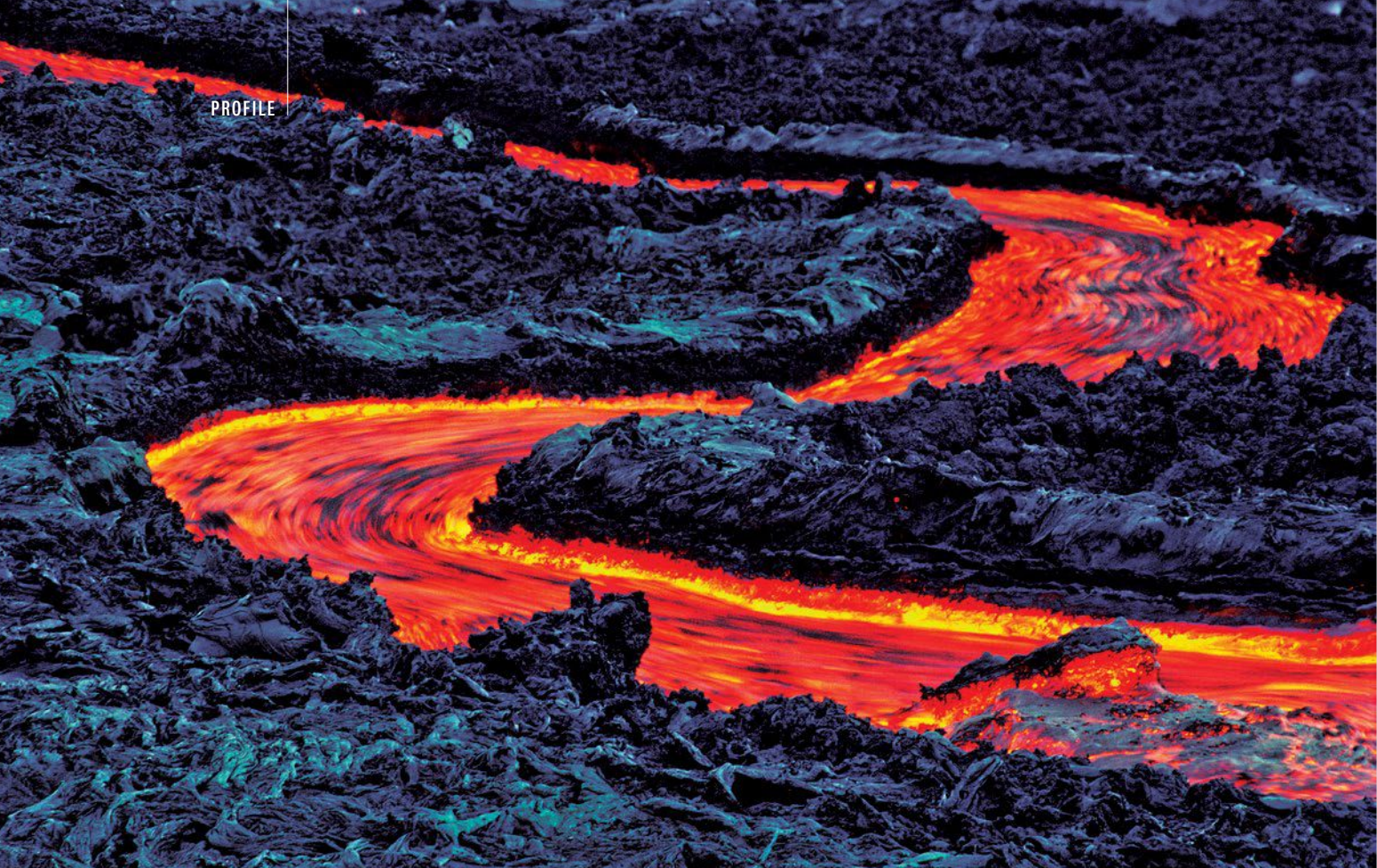
"One has to learn every aspect of volcanoes to be safe around them. There are many types of volcanoes, and some are far safer than others." Even though he insists that Kilauea has a gentle nature, what he does is extremely perilous. Many adventurers have lost their lives on this volatile expanse.

➤ Lewis shot this photo in 1992 at Kamoamoa, which was a significant archaeology site, in Hawaii. In fact, he lived there for a while, documenting the sites before they were completely submerged.

GADGETS & GEAR

- Although he uses only the finest Nikon camera gear, and the sturdiest Gitzo tripods and Acrotech ball-heads, Lewis often deals with melted tripod legs, and ruined cameras. Hence, he frequently has to buy new gear.

Titled *Conception*, the surreal nature of this photograph belies the dangers of collapsing volcanic benches near the sea. Lewis finds the uneasy truce between molten rock and the ocean as his favourite subjects to shoot.



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No Room for Error

When he is out at the vents, magma often boils up to the earth's surface, causing caustic fumes and extreme heat to pose a major threat. He also has to ensure that he maintains a safe distance from pits of exploding lava. And if not all that, he must constantly remain wary of thin-roofed lava tubes, and large benches of land that often collapse into the scalding ocean.

Even his camera gear isn't spared. The acerbic fumes have the potential

to fry his equipment over the span of a single trip. He uses a special respirator to protect his lungs, and wears boots which have their soles sewn on to prevent them from melting off. For him, getting close to the action is essential. And that's where it gets most menacing. "It's all about following my intuition and staying aware of the quickly changing conditions."

Spirit of Adventure

However, one can sometimes get quite lost in the hypnotic glow of liquid light. Lewis has had quite a few close calls. One time, he was at a lava lake the size of a football field, when it began to surge up. He barely had time to collect his equipment and make a dash for safety.

On another occasion, he was bent on capturing the perfect slow exposure of a molten river. When he finally had the image he wanted, Lewis realised that the lava had cut off his escape route. That entire night he spent, tossing and turning on a bed of recently hardened lava. On one side, the earth threatened to cook him, while on the other, the biting cold seeped into his bones.

Although it might not seem like it, Lewis never puts himself in a situation unless he's certain that he can make an escape at any point. He prefers to travel

⚡ This river of lava is over 1000°C. For a long time he used film cameras to photograph volcanoes. Most of his best selling images were shot in a 6x7 format, Fuji Velvia 220 film. He eventually gave up the medium when digital technology evolved to hold up to hot lava.

⚡ He seldom feels afraid on a volcano. For him, the key is to trust his intuition, no matter what.



TIPS BY LEWIS


- Too many photographers today simply try to re-create images that are already out there. Be authentic, and develop your own style.
- Try all kinds of photography, to see what you find most fun, or challenging. It must be something you enjoy, or why do it at all.

"It's all about having a unique and powerful experience. It's an adventure! If I don't see it that way, then I have no business being out on an active volcano."

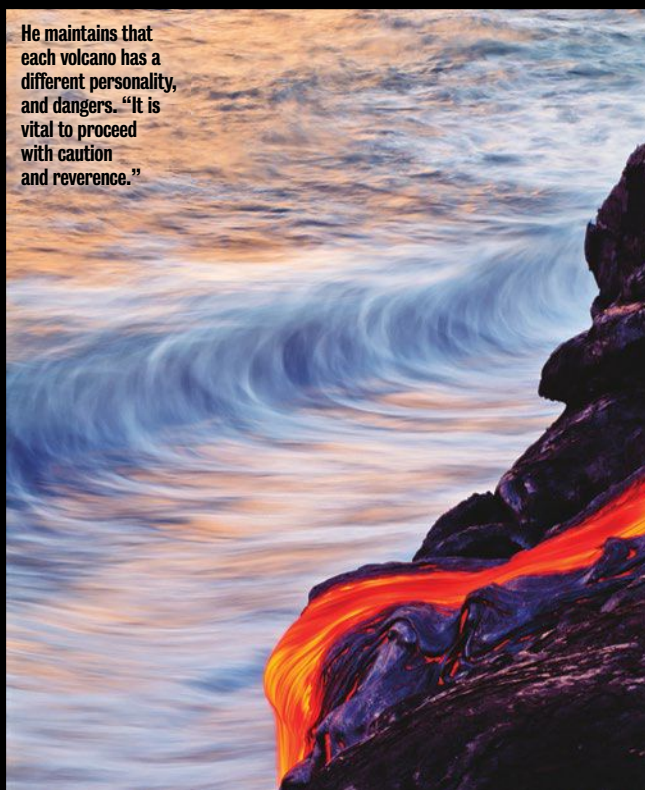
🔊 Lewis aims to capture images that create the feeling of actually being on the rocks with him. Especially since his photographs are the closest many people will ever come to a volcano.

alone when he camps on volcanoes, so that he can concentrate on what goes on around him.

Lessons on Detachment

It takes a lot more than courage to live life the way G Brad Lewis does. He has often described his relationship with the mountain as a love affair. His pictures of volcanic activity help us perceive these seismic beasts as astonishingly beautiful. It makes us wonder: how can a force so terrifying be so incredibly magical up close? Volcanic eruptions and lava flows have wiped out entire towns, major archaeological sites and cultural centers around the world. Through his photos, we come to realise that nature is a force untamed. As it creates, it can also take away. For Lewis, "Kilauea is the ultimate teacher of detachment." 

He maintains that each volcano has a different personality, and dangers. "It is vital to proceed with caution and reverence."





(1948–2012)

Simon Marsden

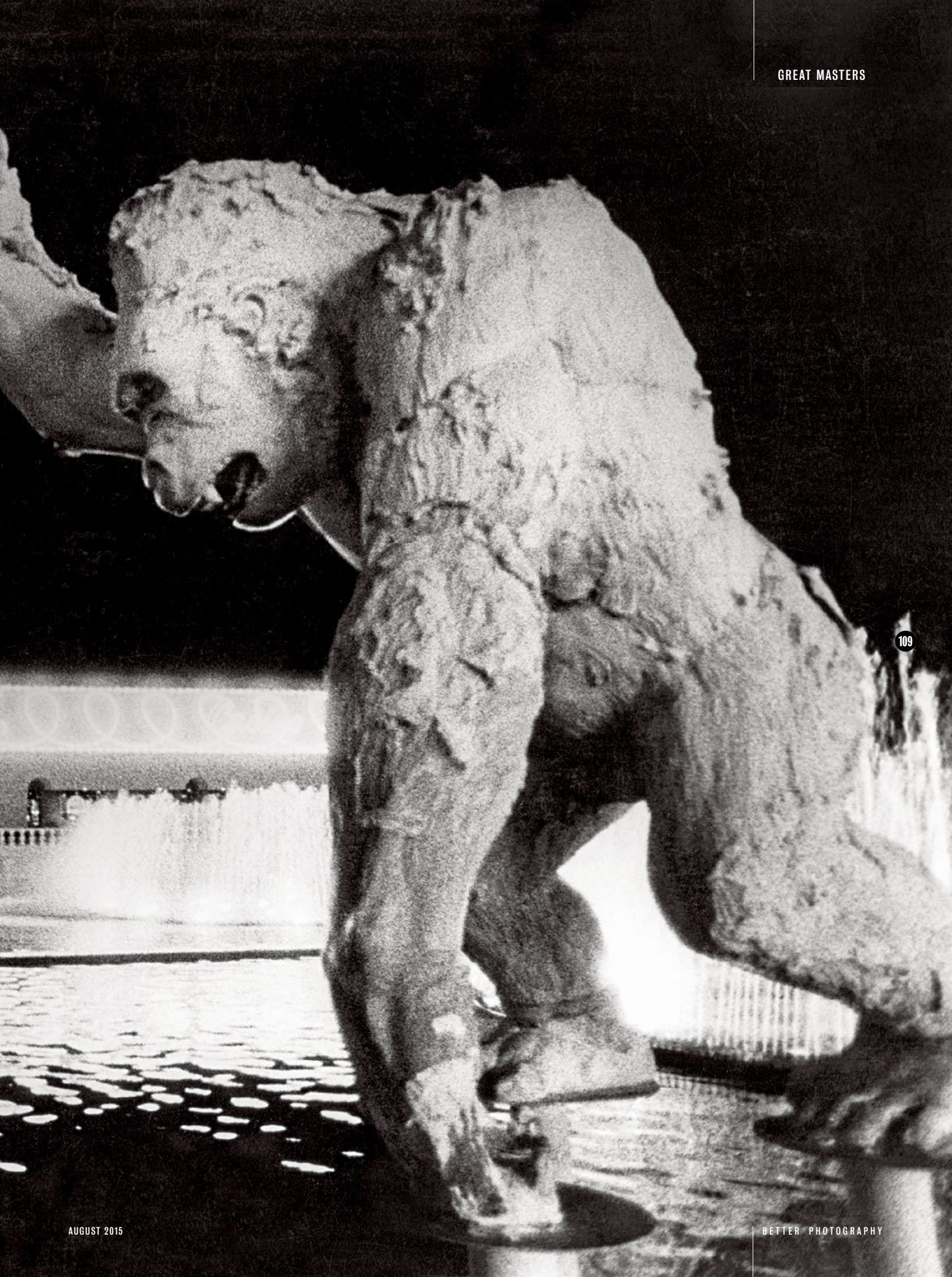
Rahul Sharma steps into the world of Simon Marsden's gothic imagery of some of the world's most haunted castles, ruins, statues, crypts and graves.

Browsing through a variety of photobooks on cinema kept on my uncle's shelf, I discovered an unusual one. It was not about a film genre or a director but had a rather macabre and ethereal cover. It read *Ghosthunter: A Journey through Haunted France*. Intrigued by the disquieting images, I decided to learn more about the author and photographer, Simon Marsden.

Over the course of his career, Simon photographed over five thousand haunted places and published 12 books on them. He was featured in several radio shows too. On a live BBC radio broadcast from Leap Castle, thousands of listeners attest to having heard otherworldly voices in the background. Fascinated and enthralled, I wanted to know more, and contacted his wife and archive curator, Cassie Marsden. ▶

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Simon photographed this statue at Las Vegas, Nevada, USA using a different eye. The positioning of the elements in the background, in accordance to the statue, gives a sense of impending doom.





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➦ The image was published in the book *Memento Mori: Churches and Churchyards of England*. The photographs show the theme of the irrevocable certainty of death.

Ghost Stories in Adolescence

During his childhood, Simon resided in two manor houses in Lincolnshire Wolds, UK—Panton Hall and Thorpe Hall, which were said to be haunted. He often recalled experiencing frightening days in his childhood. Moreover, his father had an entire library of books on occult and used to recite ghost stories to four of his children before they went to sleep. Simon, the youngest of his siblings, was fascinated by the imagery and description in these tales.

At the age of 10, he discovered *Illustrated Classics Comic*, which included three stories by Edgar Allen Poe. He was amazed by the perpetuity in his tales that were torn away from reality.

Learning from the Masters

When Simon turned 21, his father gifted him a Leica IIIf 35mm camera. His first roll of film contained images of cardboard cut-out ghosts. He went on to assist the Irish photographer Ruan O'Lochlainn, whose work consisted of film stills and record covers. Jackie Mackay (O'Lochlainn's wife) was a master printer and taught several darkroom processes to Simon.


After mastering the form, he travelled across the US in a bus. He spent two years in New York, where he held several exhibitions. Over this time period, he began using infrared film and created his trademark style by using Nikkormat FTn and FT2 cameras to make images. He eventually returned to the UK in 1974, after which he started concentrating on photographing haunted sites.

Combining his love for gothic literature with his own work, Simon produced the book *Visions of Poe* (1988). He took extracts from the writer's poems and fiction pieces, and illustrated them with his own images. ➤

➦ Simon captures the haunting architecture of the Waverly Abbey in Surrey, England. It is the country's first Cistercian monastery founded in 1128. Its resident ghost is said to be a monk who is still searching for his lost entrails.



“My craze for photographing haunted sites may be an attempt to exorcise those very genuine adolescent fears of the supernatural.”



Simon felt as if he had walked into a city of the dead when he photographed the Père Lachaise Cemetery in Paris, France. He came across several ornate Gothic statues there.



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➤ The photograph titled *Gothic Window*, was shot in the interiors of Castle Bernard in County Cork, Southern Ireland. The ghost of a child is said to haunt the top of the castle's many towers, as he fell to his death through a trap door from above.

Documenting His Experiences

Simon published various books that include *In Ruins: The Once Great Houses of Ireland* (1980), *Phantoms of the Isle: Further Tales from the Haunted Realm* (1990) and *This Spectred Isle* (2005). Cassie Marsden said, "His widespread travels have given us a historical record of many places that now exist." Simon also contributed to several documentaries. During the shooting stage of *The Twilight Hour: A Vision of Ireland's Haunted Past*, (2003), Simon and the film's crew

members heard the cry of a weeping woman in the ruins of Palladian Mansion of Woodlawn House, Co Galway, Ireland. However, when they tried to investigate the sound, there was no living person in sight.

While shooting photographs for his book *The Haunted Realm* (1988), he was sent flying into the air by an unseen force near Rollright Stones in Oxfordshire, UK. "My camera was torn away from my neck, and I discovered a bruise the length of my right arm which, bizarrely, did not hurt."

"I remember the days when I woke at night to discover gargoyles staring at me through the bathtub—his makeshift darkroom."
—Cassie Marsden



➤ Simon was commissioned to make photographs of war graves. Tyne Cot Cemetery, based in Belgium, contains buried bodies of nearly 12,000 soldiers belonging to the Commonwealth forces.

"I have captured things on film, that one cannot explain. I keep some of my images hidden as it will be fruitless to prove to a disbelieving world that they are genuine."

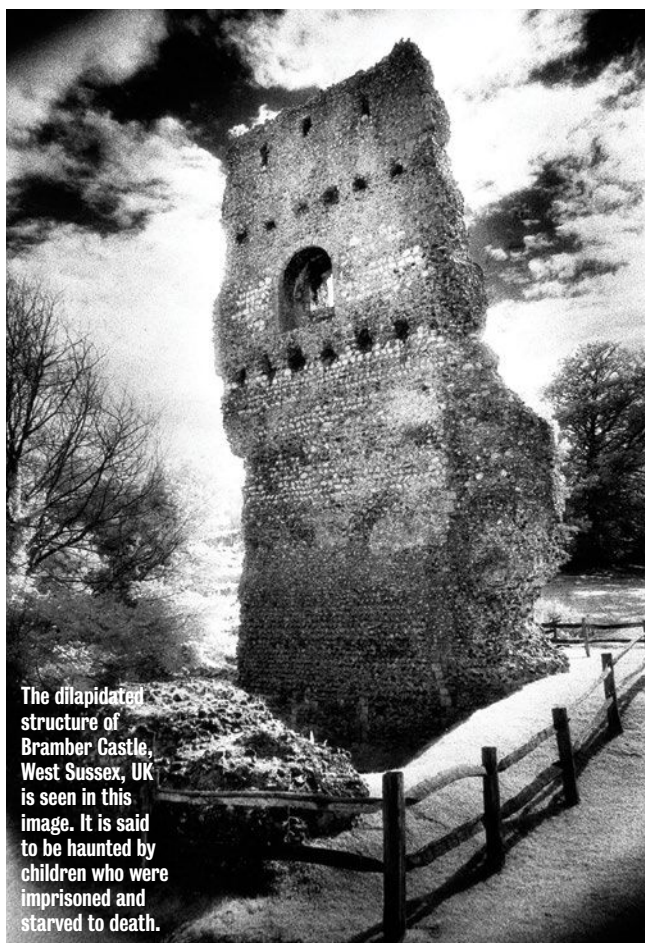
📍 Simon shot this photograph at St. Andrew's Church in Lincolnshire, England. Thomas Pelham Dale, a parish priest, was prosecuted and imprisoned in the years 1876 and 1880, for undertaking evil ritualist practices.

Changing Dimensions

Simon would often wonder if it was his own presence that activated the supernatural. He believed in two suppositions—the Tape Recording Theory and Ley Lines.

The former suggests that inanimate objects, found in ancient buildings are capable of storing extreme human actions and emotions. The latter believes that primal forces emanating from the earth's crust are conducted along ancient paths, called ley lines. "These timeworn tracks are where our ancestors built sacred sites—stone circles, dormens, burial chambers and churches," said Simon, whose subjects were such primeval locations.

Only when great research work, bravery and determination were embedded with his personal thoughts about the paranormal, was Simon able to capture such daunting images. His photography is a great source of inspiration for not only paranormal photographers, but also ones who shoot landscapes and architecture. One should know that only when rationality blurs, does one truly allow supernatural possibilities to settle in...just like Simon did. 📷



The dilapidated structure of Bramber Castle, West Sussex, UK is seen in this image. It is said to be haunted by children who were imprisoned and starved to death.



A selection of some of the best images from the Indian mainstream media

1000 Words

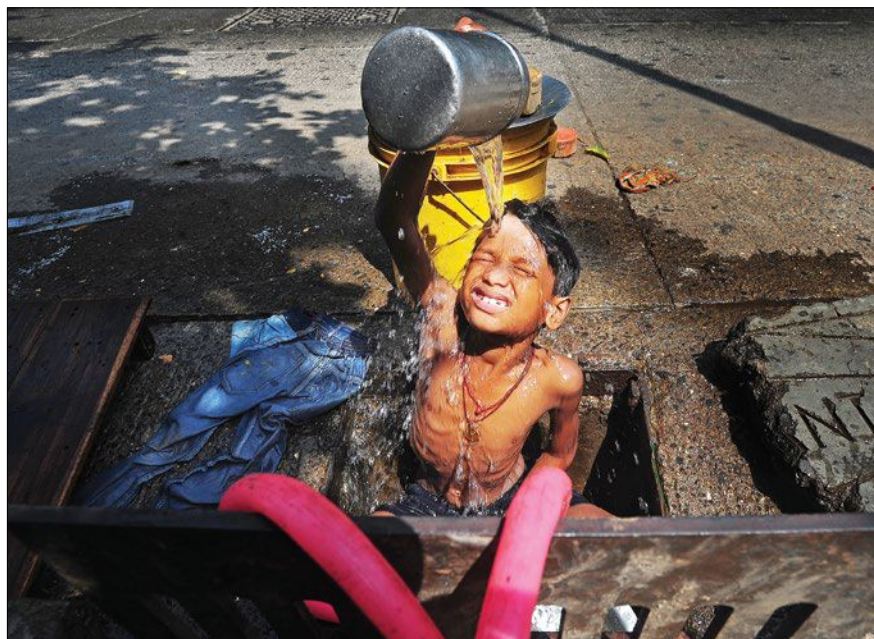
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Arun Sharma,
Hindustan Times

Torn Down

Vijender Gupta, the Leader of Opposition, tears a copy of the VAT amendment bill and tosses them in the air at the Delhi Assembly. The bill allows the Delhi Government to levy a VAT between 12.5 per cent and 30 per cent on various goods, stretching the cap by 10 per cent.



Underground Bathroom

A child at the Labour Camp in Matunga makes use of underground water to bathe. According to the 2011 Government Census, a large majority of the people do not have bathrooms within their houses, or even access to water, and have to bathe out in the open.

Hemant Padalkar,
DNA

The Kick of Monsoon

School children, football and rains seem to go hand in hand at the beach town of Kolavam, Kerala. The monsoon season began four days late; thus bringing temperatures down by a considerable amount and providing relief to the residents after a heat wave.

Vivek Nair,
Hindustan Times



A Train of People

People walk in a line towards the platform so as to navigate their way through the water logged railway tracks at Matunga, Mumbai. Heavy rainfall in the third week of June brought the city to a snail's pace, as the local trains were immobilised and the traffic moved along sluggishly. The fury of the rain gods came a month before the tenth anniversary of the 26 July, 2005 floods, making people panic.

Satish Bate,
Hindustan Times

PHOTO FEATURE



Sebastian Cortés is a four-time IPA Award winner who has shot fashion, travel and lifestyle photography assignments for many international magazines and commercial clients. He moved to India in 2004 and currently teaches at Sri Aurobindo Centre for Arts and Communication, Delhi.

Time Observed

Chancing upon Sidhpur while on assignment, Sebastian Cortés decided to document its rich Dawoodi Bohra heritage and local architecture.

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I decided to include the woman in the frame as the elaborate staircase needed the counterpoint of a human figure to create balance.





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“I feel that the Bohra women have always played a silent leading role, while the men travelled the world.”

While shooting a photoessay in Gujarat for a magazine, my editor suggested that I pay a visit to Sidhpur. She knew that I enjoy the emotional vibrance of lonely, forgotten places.

The layering of time was evident in the elements of the homes and the atmosphere of Sidhpur. I was introduced to the community by a noted member. The people I met were always helpful and interested. I visited the place thrice to complete my project.

Through the experience, I have come to further understand the indiscriminate process of history and how progress and modernity can isolate and leave once prosperous places abandoned by the winding road of change. Each individual, each home, in equal measure, is part of the very transient quality of life and history. The confirmation of my observations surface in the pictures I make.

— As told to Naimish Keswani

All images (c) Sebastian Cortés/Courtesy Tasveer

➡ The way the light was passing through the window and the architecture of the room caught my attention.



➡ I wanted the framing to be as neutral as possible, but I certainly wanted to imply a point of view.

➡ The lady to whom the house had belonged appeared unexpectedly and became a part of the frame.

Sidhpur exhibit at BDL Museum

The photoessay was on display at Dr Bhau Daji Lad Mumbai City Museum from 22 March to 7 June 2015. An artist interaction with Sebastian was also held.



Tips on Photographing Vernacular Architecture

- You don't necessarily have to know a lot about the location. Just let the context and the mysteries of the place guide your observations.
- Give yourself the time to linger and explore. Never try to force a result. Let the image appear and compose itself.

📍 The child is a part of the future generation of Sidhpur and is a symbolic presence.





Better
Photography

Light Up the Night

Contest Results

In association with **IMS Mercantiles**, and their brand of lighting products, **DigiTek** and **Better Photography** host a unique challenge for all flash photography enthusiasts.

Flash photography is all about control, balance, imagination and pre-visualisation. It involves more than the understanding of how light affects a subject...

it necessitates a certain knowledge of technique. While it may be easy to place a subject within available lighting conditions, it is an entirely different thing to be able to light it up creatively.

We received about 1400 entries.

A selection of these were seen by a final judge, and the winners stand to receive some great prizes from DigiTek. In the following pages, you will see the top entries, and the creative and technical perspectives that went behind the making these images. This is an ongoing series of contests. In the next issue, details of the next DigiTek contest will be released.

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First Place

Sweet Embrace

Wilson D'Souza,
Udupi, Karnataka

"I carefully chose this location in order to show the dichotomy between nature and the concept of love. I had to wait for the sunset so that the sky changes to purple.

I carefully placed my subjects beside the rocks, and used the flash to correctly expose for the girl's white dress."

Camera: Nikon D610

Lens: Nikkor 24-70mm
f/2.8G ED

Aperture: f/5

Shutterspeed: 1/60 sec

ISO: 320



Our Judge for the Contest



Hari Mahidhar

He is a renowned industrial and travel photographer who has explored various genres including still life, advertising, industrial and conceptual photography. His work has been widely exhibited in some of the

biggest galleries across the country such as the Jehangir Art Gallery, NCPA and the Tangent Art Gallery. He is a well known teacher, both in India and abroad. He has also worked as an ambassador for several brands; more recently, the Sony India Alpha Series.

“I looked for one aspect in all the entries that came through—the art of using flash precisely. The trick is to avoid overexposing the image and to evenly balance out the flow of light.”

- Hari Mahidhar

Second Place



White Saviour

Ashok Arsh, Chennai

“The first thing I kept in mind when making this image was getting the costumes right. Black and red make a great combination especially when used with a white umbrella. I placed the flash light below the couple and used the umbrella as a reflector to bounce off the light.”

Camera: Canon EOS 6D

Lens: Canon EF 50 mm
f/1.8 II

Aperture: f/2

Shutterspeed: 1/100 sec

ISO: 800

FIRST PRIZE



DigiTek Flash Speedlight DFL 900 T

Price: Rs. 9595

Being a prominent speedlight in the DigiTek lineup, the DFL 900 T offers high-speed sync of 1/8000s. It can also be controlled using a wireless remote.

SECOND PRIZE



DigiTek LED Video Light D300

Price: Rs. 5795

The D300 has 300 pieces of LED bulbs which can give a maximum output of 18W, with a 45° beam angle and 2300M luminous flux.

THIRD PRIZE



DigiTek Power Bank DIP 10400mAh

Price: Rs. 3195

The compact sized and high capacity power bank works for at least 500 cycles and remains charged for two months, when not in use.

Third Place



Let There Be Love

Nigel Dias, Bambolim, Goa

"I had the intention of capturing the intimacy of the couple just when the sun set and the waves battered the rocks. I used backlighting with a wide angle crop to isolate the two from the sunset.

My DigiTek DFL 003 wireless and off-camera flash helped me enhance the gloomy atmosphere that occurred due to diminishing sunlight."

Camera: Canon 6 D

Lens: Tamron SP 24-70mm

f/2.8 Di VC USD

Aperture: : f/2.8

Shutterspeed: 1/80sec

ISO: 800

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Honourable Mention



⬅ Drops of Timelessness

Francois Slabbert, Hennenman, Free State, South Africa

"I photographed this image at the Golden Gate Private Game Reserve in Free State, South Africa. I wanted the rain to add a certain dynamic to the couple who looked appealing in this pose. The illumination of the rain droplets as well as the placement of flashlights behind both of them had to be done with care. I like how the frame helps me convey their characters and highlight their individual features."

Camera: Canon 5D Mark III

Lens: Canon EF 70-200

f/2.8 IS II

Aperture: f/2.8

Shutter Speed: 1/100

ISO: 4000

Digitek

A trusted name in
Li-ion Batteries
& Chargers,
Photographic
& Studio
Accessories



DSF-600Pro Plus
Wireless Studio Light

Guide No
56

600
Watt

Can Work
on SS & HC
Both



Wireless eTTL/ITTL Transceiver

High
Sync Speed
1/8000s

ITTL/eTTL
Flash

2.4G
Remote Control
Frequency



LED Video Light LED-D600

Brightness
Adjustment

Battery
Power Test

16:9
Wide
Screen



Infrared
Remote
to Control Functions
of Video Light



Flash Speedlite DFL-1000T

58
ISO 100

Lithium
Battery

TTL
For Canon
/ Nikon



LCD Monitor DLM-007

HDMI
Input & Output
with AV Socket
& 402 Input

For DSLR
& Video
Camera's

2.8
Angle
Adjustment
Shoe Adapters
Standard
& More

7" inch
Clip-On
Pan & Tilt
Function

Honourable Mention

Through the Palanquin

Anup Maitra, Kalyani,
West Bengal

"I made this image in Kolkata during a wedding. In our customs and traditions, the bride is carried by palanquin bearers and brought to the mandap. I waited for the correct expression to appear across her face. Then I used the rear-curtain sync flash technique by using a slow shutter speed. This helped me achieve the motion blur in the image."

Camera: Nikon D7000
Lens: Nikkor 18-105 mm
f/3.5-5.6G ED VR
Aperture: : f/5.6
Shutterspeed: 1/8sec
ISO: 320



Colourful Crown

Tapan Sheth,
Rajkot, Gujarat
"I designed my own home-based setup and used red and blue ink to make this image. I wanted to bring out the difference between the two colours through my high-speed image. Stimulating the balance between my camera settings, flash and the splashing of colour droplets was challenging. I also had to ensure that the liquid was thick enough to stand out in the frame."

Camera: Canon EOS 7D
Lens: Canon EF 100mm
f/2.8 Macro USM
Aperture: f/8
Shutter Speed: 1/200
ISO: 200

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Honourable Mention



The Story Behind the Picture

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Photograph by:

H S Wong

Image Source:

Wikimedia Commons

The Photo that Defines China's Bloody Saturday

The image of the wailing and wounded baby sitting alone on a railway platform in China, moments after it was completely torn apart by Japanese warplanes, was made by H S Wong, on 28 August, 1937. At the time, Wong was a photojournalist with the *Hearst Metrotone News*. Up until then, the United States and the rest of the world did not pay attention to Japan's brutal attacks on China. When the photograph came out, it caused an uproar in the United States. Wong had been amongst the few photojournalists who arrived at Shanghai's South Railway Station immediately after the bombing. As he was walking along the platform, he spotted a lone baby surrounded by smouldering wreckage, while the mother lay lifeless a few feet away. He immediately made a few images and also shot some footage using a 35mm movie camera.

In the same year, *LIFE* magazine published the image in their October issue, fanning anti-Japanese propaganda. Tokyo declared that the photo was a fake, and set a price on Wong's head. Nevertheless, he continued to work under the protection of British authorities. He eventually relocated with his family to Hong Kong. Incidentally, one of the other pictures Wong had made of the scene, shows another child beside the baby, along with a man who is presumed to be their father. Sceptics used it to accuse Wong of staging the photograph, claiming that the man in the picture assisted in moving the second boy out of the frame. **BP**

DID YOU KNOW?

The Other Side of the Story



Sceptics suggest that Wong added smoke to the picture during postprocessing, for dramatic effect.